

The School Musician

JUNE • 1932



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Official Organ of the National School Band & Orchestra Association

Original Sketches

Rhythms

Lecture-Program

Program

I've Been Asked to Tell—
Tell to the Right—Is It the Left?
Life and The Spartan Boy
A Girl's Coming Home
R.O.B. Dafford
Aut. Mag
All Will Be Told Tonight.

In this Mrs. Boynton portraiture from her own writings, a homely explanation why the club paper "My Trip to Europe" is descended from travel folders; the ensuing and confusing directions on how to reach your friend's summer cottage; the plight of a school girl, wistful over the approaching class party; a dramatic crisis in the day of a feminine shop keeper; the engaging experience of a debutante till boy; the car, the first philosophicalizing of April Mag as she churns on the side porch; the heartache and eventual heart's ease of a poor, rich couple in the soft of an admiring interior decorator; the acute problem of a money-hungry music student at the "Conservatory." These are gripping scenes, and the music as an integral part of the sketch and in a manner not yet employed by any reader. These characters, and others, come swiftly to life under Mrs. Boynton's entrepre-
neurial skill.

There is the added filip that one may not hear them elsewhere.

The mosque, in a mosque, mounts in the morning to the first balcony; to the second balcony at noon; and to the top at sunset. Three is the perfect number. The Greeks idealized proportion and two to three. It was when the Greeks were most closely in tune with the great trinity of Aesthetics, the True, the Beautiful, the Good, that they enjoyed their superb flowering in the magic triad of the Arts: Architecture, Sculpture and Literature.

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Not till one stands upon the topmost balcony does he find this consummate adjustment, does he sense the meaning of "It was not earth, it was not heaven."

It was myself that sang in me."

Illustrations for this lecture are taken from Sculpture, Poetry and Music.

The speaker was Basil W. Boynton, while the title of his talk was "The Art of Storytelling." She cited the mosque on Ross Avenue, but as the audience listened to the conductor prided a hand to herself. The program was a series of sketches, a combination of touch a play of humor, a background of history and literature, an education of art education and the art of memory, a full course of memory and experience in artistic preparation, with love of all beauty. — Nineteenth Century Club, Oak Park, Ill.

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(Story on page 41)



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The School Musician

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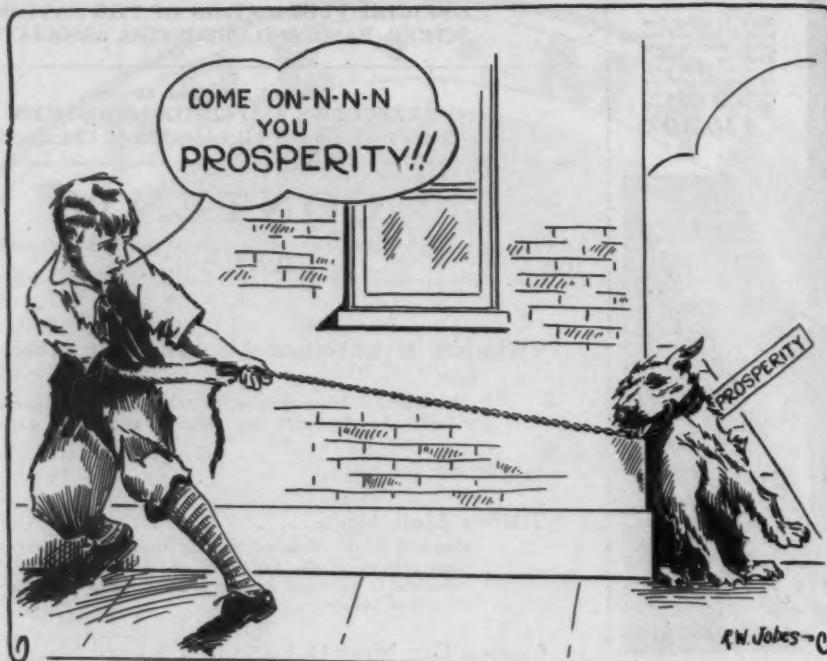
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EDITORIAL

The Taxpayers are With Us

THAT citizens of Johnstown, Pennsylvania, are awake to the educational value and usefulness of public school music instruction, is manifest in the action of her combined civic units recently to perpetuate and expand this teaching in her city schools. Out of a conference of the Rotary, Kiwanis, Lions, and other service clubs, the Chamber of Commerce and the Motor Club, the Y. M. and Y. W. C. A., the Music League, and all of the Johnstown music clubs, came a comprehensive resolution to the board of school directors expressing the interest and approval of these "tax payers" in the music program and avowing "that strong support is guaranteed the efforts of the school authorities to continue this decidedly worth while program."

There are ten items in the resolution, and it is interesting to note that through its three pages runs an urge for more and better opportunities for boys and girls to participate in contests and competitions. "Such competitions . . . give the school musicians an objective for which to aim in their few rehearsals, provide pleasant social contact, and furnish parents and friends with splendid entertainment."

One paragraph in particular should be of interest just at this time when grading and rating systems seem to be the subject of much discussion and are undergoing a change. This paragraph recommends "that the Johnstown school authorities urge that standard rating systems be adopted rather than first, second, and third place winners for future district, state, and national contests. This is the new tendency in all progressive school systems. Better classification methods for school organizations should be adopted, also to minimize the element of rivalry and emphasize the inspirational and educational value of these school gatherings."

It would be well indeed if more of our civic organizations could be made to realize the importance and value of instrumental instruction in the schools, and to take such action as may protect and develop the subject in their local educational systems.

Solving the Contest Problem

FOR nearly two years now the one and only state of California has been undergoing a third degree quiz on the importance of scholastic competition in all of its phases. In March the Committee on Statewide Competition in School Activities made its second report which seems very definitely to stand in favor of the festival in preference to the contest as far as music competition is concerned. "Band contests, so far held under the auspices of the State Bandmasters Association," says this report, "had many good features which it would be too bad to lose. They cannot be allowed to continue, however, because the Bandmasters Association has no legal standing as part of the administration of the school department, and, therefore, cannot conduct a contest which could be recognized as an official state contest. It is the duty of the principals to conduct interschool activities in music just as definitely as those in athletics or debating. Should it seem advisable to hold such contests on

a Statewide basis, the machinery is already set up in the California Interscholastic Federation."

"A musical festival," the report goes on to say, "makes a strong appeal to students, parents and all members of a community. Such a festival can be advantageously conducted at some central point of a limited area during Music Week. The disagreeable features that usually go with a contest could be eliminated while reserving the fine features of organized musical programs. Great benefit would accrue to the students who participate and much pleasure would be given to the mass of students and parents who would be able to attend a performance near home."

And so it would seem, with so many school music authorities still in favor of the contest, and yet many falling in line with the advantages of the festival, that the new plan of group grading, adopted in many of the state contests and in the National Solo and Ensemble Contest this year, may prove the happy solution. Indeed the grouping plan seems definitely to neutralize all of the "disagreeable features," real or imagined, of the contests, and yet it does retain enough of the element of competition to give it life.

The worst thing about contests is the name, and because of that, the way we have come to think about them. They are, in truth, part of the paraphernalia of education. But in our contest mindedness we have gotten in the habit of throwing an artificial glorification around the band or the individual who makes the highest grade, and that is the thing that is beginning to react upon us.

Viewed sanely the contest is in exactly the same category as an examination in arithmetic. In a junior high English exam someone always makes 99 and someone generally makes 60. But the top scholars seldom get their pictures in the paper and almost never does the Parent-Teachers Association give them a reception. It's all in the way we look at it.

They've been giving us the academic subjects for a long, long time, and the machinery is running smoothly. Instrumental music in the schools is relatively new, and it will be interesting to observe the ramifications of its development into a settled process.

Ode to Marion, Indiana

MARION, Indiana, must go down in history as one of the few cities to have distinguished itself as a contest host. When school musicians or their directors have in the past discussed contests pro and con, it was generally to be expected that some reverent reference would be made of Flint, Michigan, where perhaps the most orderly and enjoyable band contest yet conducted was staged in 1930. Marion, Indiana, is now in that same category. Mr. Elbert E. Day, superintendent of schools, his entire faculty, and the town as a whole, gave the greatest National Solo and Ensemble Contest yet to be held a reception that two thousand people will remember for a long, long time.

The National School Band, and Orchestra, Associations are grateful to Mr. Day and the city of Marion for their genial hospitality and their truehearted generosity. May these expressions of gratitude become a matter of record in the hearts as well as in the annals of our Associations.



Royland Earl Wild, pianist of Pittsburgh, Pennsylvania, won the city and state contests, and first division in the National. In addition to the piano he plays flute, cello, bass viol, tuba and viola.

W·i·n·n·e·r·s *in the National Solo and Ensemble Contest*

PINCH hitting for this year's postponed National School Band and Orchestra Contests, the Solo and Ensemble Events at Marion, Indiana, May 20 and 21, was such a gay and brilliant success that once again the world looks rosy. Nearly two thousand people, contestants, accompanists, chaperons, band and orchestra directors, judges, and celebrities of instrumental music felt the soft palm of

Hoosier hospitality as the city threw open her gates and trimmed her candles

Among the lucky winners were: Lorraine Hoos, baritone; Ernest Guntermann, Jr. flute; Robert Jones, trombone; Philip Young, English horn; Elwood Hemund, cello; Pauline George, bassoon.

a cordial welcome.

To those who may have felt that the National Solo and Ensemble Events should this year have gone the way of the band and orchestra contests, this demonstration at Marion must have been a rude awakening. It points a



long, lean finger at unmistakable figures that show the sturdy growth of activity and interest in instrumental music in



Representing Gregory, South Dakota, Gordon Binkerd, pianist, placed in first division.

the schools. And, we would have you know, the improvement this past year in the quality of performances by all contestants is something that only Graham McNamee could make you believe.

Bright and early Friday morning instrumentalists from twenty-five states began to throng the great halls of the Marion High School. The furniture had been cleared from many of the rooms where the contests were to be held, and impromptu seating provided for the throngs who would come to listen. That first half day was crowded with the details of registering, visiting the exhibits of merchandise which manufacturers provided in several of the rooms, moistening temperamental reeds and valves, and tuning up for the contests which began promptly at one o'clock.

School musicians seemed to have a penchant for clarinets. One could see and hear them everywhere. They seemed to fill all corners of the building that first afternoon, but as a matter of fact



Elton Beene of Panhandle, Texas, holds the cornet that helped him win.

the harps, drums, string basses, English horns, oboes, violas, 'cellos, baritones, French and fluegel horns, even the piccolos and pianos found places to wedge in on the first afternoon's program.

But the Bb clarinets stopped the show on Friday night. There were twenty-seven contestants, and they played for hours. Next morning one of the judges was heard to remark, "It was one of the hardest contests I have ever tried to judge. No, I don't mean that it was long and tiresome. On the contrary, it was delightfully entertaining from start to finish. But every one of those contestants was so darned good, it was mighty tough to try to divide them up, even into three groups.



Julian Lutz, Des Moines, Iowa, won in first division on his Bb clarinet.

There was one young girl from Centralia, Illinois, who played "Erwinn" with the ease and confidence of a seasoned veteran. Yet Geraldine Osterholtz is only twelve years old and has not yet entered high school. What a stack of medals she'll have to wear to commencement!

But there were other things besides clarinets on the Friday evening program. Over in another room the cornets and trumpets were triple-tonguing and reaching for the high ones with determination and success; while far away, the trombones were slipping over clusters of notes as thick as grapes. Around the corner the saxophones were getting, between numbers, expressions out of the audience of strangers like this: "Why, is that a saxophone?" "Why I never dreamed a saxophone could be played so beautifully." "Why that's l-o-v-e-ly!" Tubas, too, thundered away, and the

funny big bassoons and the little bird-like flutes. To the best of our knowledge nobody broke a violin string.

Fort Thomas, Kentucky, contributed one of the most interesting features on the Friday night program. If you could have wedged your way into room 106 at just the right moment, you would have heard the performance of Arthur Garrison of that city. Arthur is a lad not in his teens. He is in the seventh grade and still so diminutive that it is necessary for him to stand on a box to play his xylophone. But Arthur's youthful size has nothing to do with his present skill except to suggest his future promise. He gave a real demonstration and placed in Division I. More than that he was given the high honor to be recommended for the American Bandmasters' Award Contest, and that's somethin' for a boy of his age, or rather, lack of it.

No rest for the rich. Saturday was packed tight and bulging with trios, quartets, sextets, ensembles, and what have you for combinations of band and orchestra instruments. This was the only part of the contest that failed to click with the prearranged time scheduled. There were so many more entries than expected that at two o'clock when the American Bandmasters' Association Award Contest was to have taken



Kenneth G. Skersick of Cedar Rapids, Iowa, gives his violin the credit for winning.

place in the auditorium the brass quartets were still entertaining the judges. In fact, it was so late when the A. B. A. Contest was finally completed that an officers' and directors' banquet planned for six o'clock at the Hotel Spencer became an "eat and run" affair. Too bad, too, for Mr. Spencer, chairman of the

Housing Committee and owner of the hotel, and incidentally one of the most genial hosts we have ever met, had prepared a lovely meal.

But meantime, Marion was packing her great Memorial Coliseum for the "winner's concert" scheduled to begin at eight o'clock. Fortunately this concert opened with a prelude organ program by Elmira Case Wharton, a local celebrity who graciously prolonged her part of the entertainment until performers and officials could swallow their bites and put in their appearance. Quoting from the Marion Chronicle Tribune, Sunday, May 22: "The concert last night was one of the finest musical events ever held in Marion."

Following the musical numbers on the program came the formal award to Joseph Rosensweig, clarinet player of Cleveland Heights, Ohio, of the scholarship at Interlochen Band and Orchestra Camp for the coming summer season. A. R. McAllister, president of the National School Band Association; A. A. Harding, treasurer of the American Bandmasters' Association; officiated in presenting this award; the latter gentleman, presenting a check for \$300, complete payments for the scholarship to Joseph E. Maddy, president and director of the camp. Joe Rosensweig is the Lindbergh type of personality, fittingly grateful, but unaffected by such glorious achievement. And he is one fine clarinetist.

Impressive indeed was the tribute to John Philip Sousa, planned and enacted by the Joliet High School Band. It began with a reading by Dorothy Nortvedt, sponsor of the Joliet Band; then the great composer's immortal march, "The Stars and Stripes Forever," played by the Marion High School Band; then taps, by Joseph Yaggy, echoed by George Reed; fading lights; a familiar picture of John Philip Sousa on the screen; and a minute of stillness in the dark.

Following the completion of the concert, came a dance for contestants and high school students. The dance was sponsored by John L. McCulloch chapter, Order of DeMolay, of Marion. Bob Butler's orchestra, comprised of Marion high school boys, furnished the music.

So ended one of the most brilliant school music contests yet to be held. There were over eight hundred actual participants. They came from all sections of the country, by all means of transportation.

The central states, perhaps by rea-

son of nearness, were in the majority on the roll call, but Pennsylvania, Kentucky, Arkansas, North and South Dakota, Nebraska, Texas, Tennessee, Minnesota, Oklahoma, and New York were among the most distant states represented.

But to Pocatello, Idaho, goes the invisible medal for distance. It was Dan Curran of that city who came all the way with his flute to play "Wind Amongst the Trees," and, ladies and gentlemen, he played it. Dan went home with a proud place in Division II, an honor among the nation's best school musicians well worth traveling a long distance to attain.

And to Cicero, Illinois, goes another invisible medal for having brought the largest group of contestants. Even in



Ralph Barclay of Joliet, Illinois, By clarinetist, was one of the proud first division winners.

their special double-deck Greyhound bus, the largest operated by that company, there wasn't enough room for Cicero's party of fifty-nine. There were forty-nine contestants, and the others were accompanists, chaperons, and celebrities from the city, including their famous director of music, Mr. John Minnema.

One of the interesting exhibits on display at the high school building was the great collection of trophies won by the Marion High School over the past six years. There were twenty trophies in this group, one of them a \$600 state band award which is now their permanent property.

The Marion High School Orchestra won second place in Class A in the State High School Orchestra Contest at Muncie, May 5, 1928. The band took second place in the last National High

School Band Contest at Tulsa, Oklahoma. The two organizations also have a long list of solo and ensemble prizes. The group of trophies was won by the musical organizations under the direction of Mr. C. R. Tuttle, J. R. Elliott, Lloyd DaC. Jones.

One solo event not on the schedule was won by Donald Schulman of Cleveland Heights, Ohio. Donald hitch-hiked from his home to the contest city, a distance of 240 miles. He left home at 7 a. m. Eastern standard time Thursday morning with his bass clarinet and in thirteen hours he was in Marion. In the entire distance Donald was obliged to walk only five miles. He got into Marion at 9 p. m. Thursday night.

Of course, he was pretty tired. But he must have carried a reserve supply of energy, because he was up at five o'clock the next morning, and, thinking it much later, rushed to the high school without even stopping for breakfast.

It is interesting to reflect upon the magnitude of the good-will that has been built up for Marion, Indiana, through their extraordinary courtesies and hospitality to the two thousand visitors who came to their city for this event. From the very beginning, and with increasing evidence of gratitude,



William Hinson of Waterloo, Iowa, got into two first divisions at the National by competing in the oboe and English horn sections.

came words of praise from visitors and contestants as to how they were being cared for and entertained. These young people have taken home with them rich and happy remembrances of the kind and generous people of Marion, Indiana, and back in their respective schools and cities in the twenty-five states from

whence they came, mothers and fathers and teachers and friends have heard the glowing tales of Hoosier hospitality until their hearts send up a chorus of praise and thanks to this Indiana town.

Through this, their official organ, the officials of the National School Band, and Orchestra, Associations who jointly conducted this contest, express their deep appreciation to Marion school officials and the citizens of the town, every one of whom seem to be imbued with the true spirit of happy welcome, kindness, and cooperation.

Among the most conspicuous personalities in the contest activity was Mr. Elbert E. Day, superintendent of schools. Mr. Day, and Mrs. Day, too, for that matter, seemed to get as much of a kick out of it as did the happy contestants themselves. He cheerfully turned over the use of his private office to President A. R. McAllister for the administration of the business details. And he seemed to be busy every minute of the day and evening looking joyfully for something more that he might do to facilitate operations or make someone happier or more content. Everyone expressed the unanimous wish that they might again have the opportunity to return to Marion for a contest.

And, most important of all, here is the list of placings in the first, second, and third divisions in the solo contest. "A matter of very great importance," writes Mr. McAllister, "in connection with the official publication of this list of results is the matter of clearing up some confusion that appears to be in the minds of contestants regarding the position of their names in the respective divisions. Many are under the impression that the order in which the names appear within the division is the order in which they are placed.

"This is not the case and in fact is entirely erroneous. The position of the name, be it first, last, or in the middle of the list in that division, has nothing to do with the relative placing. All in any one division rate equally.

"I might further say that the group system is a recognition of achievement, musically, rather than evidence of victory or defeat. This system is being most enthusiastically received. It reduces the sharpness of the competition, with its attending unpleasantness, and eliminates the disappointment of about ninety-seven per cent of the contestants. There may be a few who, because it cannot be proved otherwise, insist that they are the best and that under the



Even though Arthur Garrison of Fort Thomas, Kentucky, was so small that it was necessary for him to stand on a box to perform, he gave a never-to-be-forgotten xylophone performance that placed him in first division.

old system would have won first place. Though that is an unfortunate attitude for anyone to take, it is at least harmless to any one except the individual who indulges it.

"This system of group grading, which was tried this year for the first time in the National Contest, has promoted a much better spirit of friendliness and cooperation, qualities which music itself is expected to produce. It is possible that this first attempt is not yet one hundred per cent perfect, but it is a long step in the right direction, and as it is enthusiastically endorsed, I don't believe there will ever be any serious consideration given to returning to the

percentage plan and the awarding of first, second, and third place prizes."

Another advantage of the grouping plan is that it awards a medal to each and every contestant who has been fortunate enough to place in the first, second, or third divisions. In the solo events alone 306 contestants placed in these three divisions. Each and every one of these young musicians have something to show for their achievement. Under the old plan only 75, representing the first, second, and third winners of each of the contests would have received medals. All medals were furnished by the National School Band, and Orchestra, Associations.



Rocco Ganguzza of Chicago was another top notcher who knew how to manipulate his B_b clarinet.



John Copeland, Eb clarinetist of Chicago, was also a member of a winning woodwind ensemble.



True to form the Senn High School Woodwind Quartet of Chicago came out on top. The members are John Copeland, Rocco Ganguzza, Norman Rosenstein, and Daniel Sax.

Ensemble Events

ENSEMBLE events of the National Solo and Ensemble Contest at Marion, Indiana, nearly ran away with the circus this year in the great number of entries, their high degree of excellence and musical enjoyment, and the variety of combinations participating.

Some of the woodwind quartets and other combinations were particularly delightful and beautifully balanced. The use of the bass clarinet showed great possibilities for quartet work and suggests a strong question as to why more music for this group is not written and performed.

Saxophone quartets and sextets showed a rising appreciation of the rare and classic beauty possible to this much maligned instrument.

Another instrument that came out strongly in the contest is the French horn. Not so long ago there was much debate between school Bandmasters as to whether it was reasonable to expect school musicians to even attempt to master this very difficult instrument. Mr. E. C. Moore of Appleton, Wisconsin, has been one of its most devoted champions. If any of the directors present at the Marion contest came entertaining doubts as to the wisdom of teaching the French horn to school musicians, they must have gone away con-

vinced that school musicians are fully capable of mastering any musical instrument.

On the whole, the ensemble events were a great satisfaction to those interested in school music from a strictly



First in district, first in state, and first in the National. So starts the story of the clarinet quartet of the Waukegan, Illinois, Township High School. Members are: Norman Pearson, first B_b clarinet; Charles Hewitt, 2nd B_b clarinet; Walter Mortenson, alto; and William Weiss, bass.

For the past three years the Jackson County, Minnesota, High School Brass Quartet has won first in the state contests, but this is the first year they have played in the National. No difference to them between state and national. They placed first in both anyway.



educational standpoint. A list of placings follows:

FLUTE QUARTETS

Division 1

Joliet, Ill.
Harrison Tech, Chicago, Ill.
Springfield, Ill.

Division 2

Quincy, Ill.
Maywood, Ill.

The Quincy Illinois, High School Brass Quartet chalked up another win to their side when it was announced that they placed in first division.



CLARINET QUARTETS

Division 1

Waukegan, Ill.
Senn-H. S., Chicago, Ill.

Division 2

Joliet, Ill.
Cleveland Heights, O.

Division 3

Marion, Ind.
Elgin, Ill.
Champaign, Ill.

WOODWIND QUINTETS

Division 1

Hobart, Ind.
Cleveland Heights, O.

Division 2

Marion, Ind.
Quincy, Ill.
Elkhart, Ind.
Cicero, Ill.

SAXOPHONE QUARTETS

Division 1

Downers Grove, Ill.
Morton H. S., Cicero, Ill.

Division 2

Maywood, Ill.
Hobart, Ind.

Division 3

Crawfordsville, Ind.
Michigan City, Ind.

The first Brass Sextet of Deerfield-Shields Township High School of Highland Park, Illinois, proved at the National that instrumental ensembles are at their high school to stay.



WOODWIND SEXTETS

Division 2

Cicero, Ill.

Division 3

Crawfordsville, Ind.

HORN QUARTETS

Division 1

Harrison Tech, Chicago, Ill.
Cicero, Ill.

Division 2

Urbana, Ill.
Crawfordsville, Ind.
Cleveland Heights, O.

Division 3

Marion, Ind.
Ft. Thomas, Ky.

BRASS TRIOS

Division 1

Pocatello, Idaho.
Hobart, Ind.

Division 2

Little Rock, Ark.
Whitewater, Wis.

SAXOPHONE SEXTETS

Division 1

Joliet, Ill.
Morton H. S., Cicero, Ill.

(Continued on page 33)

National School Band and Orchestra Association

Whereas, History records that it has been the will of a Divine Providence to advance civilization and the arts and to contribute to the welfare of humanity through giving to the world great leaders who inspire us by their genius and their strength of character and who draw us to

Till We Meet Again

WE, the members of the National School Band, and Orchestra, Associations, have perhaps shared more than any other single group of individuals in the true friendship, devotion, and affection of the late John Philip Sousa. He was genuinely interested in the development of our bands and orchestras and exerted himself to be with us on many occasions when the flesh was weak, almost unequal to the effort. Though his popu-

larity and the kindly will to give, brought heavy demands on his time, we are led to believe that in recent years no other theme in his great life of music was closer to this good man's heart than was the music of the school musician.

And so it is a magnificent gesture that the boys and girls, and their directors, of the National School Band, and Orchestra, Associations should record their thoughts of gratitude and their humble estimate of loss in the

passing of John Philip Sousa. Such a resolution became a matter of record at the last official meeting of this Association held at Cleveland, Ohio, April 6, 1932.

That the thoughts expressed in this resolution might be presented in suitable form to his beloved wife, the sentiments have been engrossed in book form. The illustrations on this page are a very poor attempt to give you an idea of its beauty.

The book, closed, measures seven and one-quarter inches by nine and three-quarters inches and is bound in beautiful black morocco. The covers are deeply padded, semi-soft, and lined with purple moire silk. There are twelve pages of finest parchment, and the manuscript, lettered entirely by hand in black, is illuminated in gold, silver, and lavender. It carries the individual signatures of the president, two vice-presidents, and secretary-treasurer of the association.

The text of the resolution as it appears in the book is given on the opposite page.

Every school musician who is a member of the National School Band, and Orchestra, Associations may feel that he has had a definite part in the creation and presentation of this resolution.

themselves by their lovable natures and their unselfish devotion to the public's interest: and whereas,

John Philip Sousa

has so conclusively proved himself to be such a man, has won for himself such a secure place in the history of all time, and has left behind a rich legacy in his imperishable compositions and in the memory of his delightful personality,

the standard of our performance; and further be it resolved, that a copy of this resolution be sent to his widow and immediate family, to whom we offer our deepest sympathy.

Meeting at Cleveland, Ohio
April 6, 1932.

President
John Reed
Vice-President
John W. Johnson
Secretary-Treasurer
John W. Johnson

National School Band and Orchestra Association

Whereas, History records that it has been the will of a Divine Providence to advance civilization and the arts and to contribute to the welfare of humanity through giving to the world great leaders who inspire us by their genius and their strength of character and who draw us to themselves by their lovable natures and their unselfish interest; and : : : : : : : : :

Whereas; John Philip Sousa has so conclusively proved himself to be such a man, has won for himself such a secure place in the history of all time, and has left behind a rich legacy in his imperishable compositions and in the memory of his delightful personality, his wit and kindness of heart; and : : : : : : : : :

Whereas, the National School Band and Orchestra Association has been a particularly favored beneficiary of his generosity and genius, his self-sacrifice, and his faith in the American youth, and particularly in the value of public school music; therefore be it. : : : : :

Resolved, that we the National School Band and Orchestra Association, record our appreciation of his many trips to our National High School Band Contests, his guidance of our educational endeavors, his interest in our progress, and his encouragement of our efforts; and further be it : : : : : : : : :

Resolved, that we erect a monument to him in our hearts, which we will pass on to every grade and high school band boy and girl, so that he may become a living and continuing influence for raising the standard of our performance; and further be it : : : : : : :

Resolved, that a copy of this resolution be sent to his widow and immediate family, to whom we offer our deepest sympathy. : : :

A. R. McAllister
President

J. Leon Ruddick
Vice President

Gerald R. Prescott
Vice President

C. M. Tremaine
Secretary-Treasurer

Adopted at Cleveland, Ohio
April 6th, 1932.

Here is Joseph Rosensweig himself, chosen the most outstanding band instrument musician at the 1932 National Solo and Ensemble Contest at Marion, Indiana. For this he was awarded a scholarship by the American Bandmasters' Association, which pays in full for this season's tuition at Interlochen — that playground school for skilled school musicians.



Chosen, Our Most Outstanding School Musician

ASUMMER at Interlochen, with nothing to do but to practice, and study, and play; with no one to associate with but three hundred of the best school musicians, boys and girls picked with infinite care from every state; with no one to look to for help except a faculty of nationally famous instrumentalists, directors and instructors on every instrument of the band and orchestra; with nothing to eat but

the finest food and nothing to wear but the clothes best suited to a glorious summer of outdoor life in a veritable palace of nature; that is what poor Joe Rosensweig of Cleveland Heights, Ohio, is up against.

For the American Bandmasters' Association have chosen Joseph Rosensweig as the most outstanding school musician of the school year just ending, and have sentenced him to serve eight weeks at the National School Band and Orches-

tra Camp at Interlochen, Michigan, with all expenses paid.

It was at their annual meeting held at Washington, D. C., immediately following the Music Supervisors Conference in Cleveland that the A. B. A. authorized this scholarship to be presented to one whom their judges would select as the year's outstanding school musician. Naturally, they turned to the National School Band and Orchestra Associations for assistance in finding the one boy or girl most worthy of that honor. The National Solo and Ensemble Contest, representing as it does the pick of the best musicians from every state, was logically the right place to find the one whom they sought.

So the judges of this contest were instructed to select one musician from each group to compete in a final contest and to be judged jointly by representatives of both the American Bandmasters Association and the National School Band and Orchestra Associations. Twenty-three musicians were selected for this contest. The honorable list follows:

Norman Rosenstein, alto clarinet, Chicago.

Daniel Sax, bass clarinet, Chicago.

John Copeland, Bb clarinet, Chicago.

Arthur Best, oboe, Pontiac, Mich.

Gene Davis, baritone, Chicago.

William Hurston, drums, Harvey, Ill.

Ed Camp, piccolo, Joliet, Ill.

Arthur Garrison, xylophone, Fort

Thomas, Ky.

Ruth Springborn, marimba, Muscatine, Ia.

Marion Helm, bassoon, Elkhart, Ind.

David Moses, tuba, Champaign, Ill.

Norman MacLean, flute, Joliet, Ill.

Keig Garvin, trombone, Aurora, Ill.

Wesley Bode, trombone, Joliet, Ill.

Joe Rosensweig, Bb clarinet, Cleveland Heights, O.

Sidney Mear, cornet, Whitewater, Wis.

Joseph Yaggy, cornet, Joliet, Ill.

Paul McCoy, cornet, Marion, Ind.

Evelyn Pennak, alto saxophone, Milwaukee, Wis.

Robert Jones, trombone, Maywood, Ill.

Clarence Karella, tuba, Chicago.

Helen Kotas, French horn, Chicago.

This, as you may well imagine, was not an easy competition. In fact, it was necessary after final eliminations to resort to a sight reading contest to pick the winner.

And the golden apple fell in the lap of Joe Rosensweig. The number, so perfectly rendered that won for him the scholarship, was "Une Pansee Lointaine" by Thornton and published by Cundy-Bettoney. In a letter to THE SCHOOL MUSICIAN Joe writes of this musical training and experience as follows:

"I began private clarinet lessons at the age of nine and have continued (because of the great fun it offers me) for the past eight years. In studying the clarinet I was able to have as my teachers Mr. Narovec and Mr. George Rowe of the Cleveland Symphony Orchestra

with whom I have studied for the past four years.

"I began my orchestra and band experience at Horace Mann Junior High School, Lakewood, Ohio, under the direction of Arthur Jewell. The next step was taken in connection with my work in both the Settlement and Cleveland Institute of Music Orchestras. However, the greatest experience and pleasure in orchestra and band work was given me in that I was one of the members of my high school band, the Cleveland Heights High School Band and Orchestra, under the direction of Mark H. Hindsley, a man who made our band the state championship band of Ohio in three years of hard work.

"The following is a list of 'places' won in the past and in 1932:

1930—2nd place in the state clarinet contest.

1931—3rd place in the state clarinet contest.

1932—1. Best high school soloist in Cuyahoga County. 2. 1st place in state clarinet contest. 3. 1st division in National Solo Clarinet Contest. 4. Winner of American Bandmasters' Association scholarship at Interlochen. 5. A member of the Cleveland Heights High School Woodwind Quintet which placed 1st in the National Quintet Contest.

"In closing I want to mention the name of Miss Betty Pergande, my accompanist at the National Contest. I feel that she played such an important part in the performance that she is due fully half the credit for the fine honor that has been given me."

Judges

Frank Simon, Director, Armco Band, and formerly Cornet Soloist, and Assistant Director of Sousa Band.

A. A. Harding, Director, University of Illinois Bands.

V. J. Grabel, Conductor, Chicago concert band; Secretary, American Bandmasters' Association.

M. J. Webster, formerly Solo Clarinet with Innes and Weber Bands.

Ernest Glover, Trombone Soloist and Assistant Conductor, Armco Band.

Guy E. Holmes, Saxophone Soloist and Composer.

Neil J. Kjos, Director, and Clarinet Instructor, Educational Music Bureau, Inc., Chicago, Ill.

P. L. Montani, Harp Soloist and Instructor of Harp and Percussion, Arthur Jordan Conservatory of Music, Indianapolis.

Max T. Krone, Director, and Oboe Soloist, Western Reserve University, Cleveland.

A. J. Murphy, Cleveland Symphony Orchestra, formerly of Liberati's Band.

George Dasch, Director, Metropolitan Symphony Orchestra, Chicago.

H. A. Converse, Director, Joliet High School Orchestra, and associated with the Joliet Conservatory of Music.

Peter J. Michelsen, Director, Instrumental Music, Teachers' College, Stevens Point, Wis.

Albert L. Goldberg, Piano Soloist, Critic, and Lecturer, associated with Chicago Musical College.

George E. Waln, Instructor of Woodwind Instruments, Oberlin Conservatory of Music, Oberlin, Ohio.

Julius Gross, Cincinnati Symphony Orchestra and Armco Band.

Oscar Hild, Cincinnati Symphony Orchestra and Armco Band.



The Massed Band of the West Virginia State High School Band Contest held at Charleston, April 30, 1932. Look closely and perhaps you can find Elkhorn, Triadelphia, Montgomery, Blue and Gray from Weston City, Charleston, and Magnolia High School Bands.

State Band & Orchestra Contests 1932

BAND and orchestra contests, ranging from the modern festival idea to the old fashioned "who's best" plan, flourished in many states this spring. Those who held contests found the attendance up to normal and performances in almost every case exceeded that of previous years.

We have endeavored to accumulate a complete record of the results of these contests. Those chairmen in charge of contests, and SCHOOL MUSICIAN Reporters also, who failed to send in the information, that their state might be included in this official record will please consider themselves properly spanked. In the main the list, which follows, was supplied for publication by Mr. C. M. Tremaine of the National Bureau for the Advancement of Music. The Bureau was in full cooperation with

these contests.

In checking over the list you will find that in some cases the name of the director of the band, or orchestra, is given, while in other cases that information is omitted. This is only because we do not in all cases have the name of the director and have been unable to obtain the information before going to press. This is the first time the official organ has ever attempted to publish a list of this kind, and it is to be hoped that next year every state will send in its record to the Publication Office as soon as the contest is over.

Among the states postponing their contests this year are California, Idaho, Michigan, Missouri, Montana and Ohio. There was no orchestra contest in Illinois, and the New England band and orchestra event was also postponed.

Among the states, where it is known that contests were held this year but from whence we were unable to obtain the reports in time for publication are the following:

The capital letter A, B or C just before the "rating" or "placing" of the band represents, of course, the class in which that particular unit contested. The rating shown will indicate the plan under which the contest was held. If a rating of first, second, or third place is shown that indicates that the contest was judged under the old percentage plan, while if the rating established is superior, excellent, very good, that is an indication that the new grouping plan prevailed in that state. In later issues we expect to publish pictures of many of these fine state prize winning bands and orchestras.

State Band Contests

SOUTH CAROLINA

Sumter High School

TENNESSEE

Chattanooga High School
Maryville High School

ARKANSAS

Little Rock H. S. Concert Band—*L. Bruce Jones*
Pine Bluff H. S.—*Roy M. Martin*
Springdale High School—*C. G. Johns*
Magnolia High School—*L. E. Crumpler*
Dermott High School—*L. O. Wallack*
Little Rock H. S. Second Band—*L. Bruce Jones*
Pine Bluff H. S. Second—*Roy M. Martin*
Monticello High School—*L. O. Wallack*
Camden High School—*Mr. Sims*

	1st
A	Superior
C	Good
	1st
A	2nd
C	1st
C	2nd
C	3rd
D	1st
D	2nd
D	3rd
D	4th

DELAWARE

Lewes High School—*Geo. Peck*
Ferris Industrial School—*Lieut. Arleigh Arthur*

Excellent

Very Good

TEXAS (EASTERN)

Beaumont High School— <i>R. A. Dhoosche</i>	A	1st
Woodrow Wilson H. S. (Dallas)— <i>Wm. Herzog</i>	A	2nd
Port Arthur High School— <i>Oren Lantz</i>	A	3rd
Texarkana High School— <i>Joe Berryman</i>	B	1st
Waxahachie High School— <i>Dean Shank</i>	B	2nd
Corsicana High School— <i>Joel Trimble</i>	B	3rd
State Orphans Home (Corsicana)— <i>Joel Trimble</i>	C	1st
Waco Junior H. S.— <i>Neil McLennan</i>	Jr.	High 1st

PENNSYLVANIA

Taylor Allderdice H. S. (Pittsburgh)—F. M. Buholtz, Dir.
 Academy H. S. (Erie)—Wm. S. Owen
 Charleroi High School—C. W. Osborn
 Somerset High School—Ernest R. Boucher
 Hanover High School—H. C. Steurer
 Greenville High School—W. A. Moyer
 Monroeville High School—Maurice D. Taylor
 Parker City H. S. (Parkers Landing)—I. N. Huffman, Dir.
 Boiling Springs H. S.—Lynn G. Brenneman
 Fairview Township H. S. (Karns City)—I. N. Huffman, Dir.

CONNECTICUT

Hall H. S. (W. Hartford)—Mark Davis
 Killingly H. S. (Danielson)—Alfred Zambrano, Dir.
 Bulkeley School (New London)—Howard T. Pierce, Dir.

MISSISSIPPI

Clarksdale High School—Simon Kooyman
 Meridian Boys Band—H. C. Lane
 Clarksdale Second Band—Simon Kooyman
 Greenwood High School—J. E. Cuper

WEST VIRGINIA

Triadelphia Dist. H. S. (Oak Park, Wheeling)—Stefano R. Cee, Dir.
 Parkersburg High School—Geo. J. Deitz
 Charleston High School—J. Henry Francis
 Huntington H. S.—Henry C. Shadwell
 Magnolia H. S. (New Martinsville)—Harold B. Leighty, Dir.
 Saint Mary's H. S.—W. Conrad Paff

KANSAS

McPherson H. S.—August San Romani
 Stafford High School—Hasen Richardson
 Pembroke School (Kansas City)—Alvin Stephens
 Minneapolis High School—Lewis Doll
 Kingman High School—Ben Reger
 Roosevelt K. S. T. C. (Emporia)—Milford Crabb

Waterville High School—W. E. Turner
KENTUCKY

Henry Clay H. S. (Lexington)—S. R. Griffith
 Winchester High School—John Lewis, Jr.
 Louisville Male High School—Lynn Thayer
 duPont Manual H. S. (Louisville)—W. W. Bruce, Dir.
 Ashland High School—John Lewis
 Maysville High School—John Burnham
 Highlands H. S. (Ft. Thomas)—James B. McKenna
 Frankfort High School—Howard Hall
 Henry County H. S. (New Castle)—E. W. Delcamp
 Ormsby Village Band (Anchorage)—C. E. Norman

NEW YORK STATE

Hornell High School—J. Leo Lynch
 Jamestown High School—Arthur Goranson
 Plattsburg High School—Lyndon R. Street
 Barker High School—Charles A. Barone
 Eden High School—John W. Surra

WASHINGTON (WESTERN)

Renton High School—R. C. Fussell
 Kent High School—Virginia Idol
 Snohomish High School—James Yenney

OREGON

Jefferson H. S. (Portland)—E. L. Wright
 LaGrande High School—W. W. Nusbaum
 Corvallis High School—Mr. Ervin Kleffman
 Klamath Falls Union H. S.—Harry Borel
 Silverton High School—Hal L. Campbell
 Oregon City High School—Leo W. Moody
 Gresham High School—Harold Weber
 Hill Military Academy (Portland)—W. L. Ferris
 Irrigon High School—L. Merton Dewart
 Seaside Girls H. S.—A. W. Utzinger

A	1st
A	2nd
A	3rd
B	1st
B	2nd
B	3rd
C	4th
C	2nd
C	1st
C	2nd

A	Excellent
A	Superior
A	Superior
A	Superior
B	Very Good
C	Very Good
A	Superior
B	Superior
B	Excellent
B	Excellent
C	Superior
C	Excellent
A	Excellent
A	Superior
A	Very Superior
A	Superior
A	Superior
B	Superior
B	Very Superior
C	Superior
C	Superior

A	Superior
A	Superior
B	Excellent
C	Excellent
C	Excellent
A	Superior
A	Superior
B	Superior
B	Very Superior
C	Superior
C	Superior



The massed band concert at Amarillo, Texas, this year was quite an event. There were five hundred players. The directors of the massed band were Ellis B. Hall, Earl D. Irons, and Boh. Mahkovsky.

TEXAS (SOUTHERN)

Weslaco High School—Lloyd Reitz
 Harlingen High School—Joe Lyday
 McAllen High School—Terry Ferrell

OKLAHOMA

Stillwater High School—T. A. Patterson
 Bristow High School—L. M. Galavan
 Cushing High School—P. C. Conn
 Okmulgee High School—Geo. E. Clarke Tie
 Cleveland High School—Geo. W. Sadio
 Maud High School—Lee Miller
 Waynoka High School—Glen M. Varnum
 Burbank High School—J. W. Morton
 Cement High School—D. E. Lauback

WISCONSIN

Waupun High School—O. K. Kraushaar
 Nicolet H. S. (W. DePere)—A. Enza
 Appleton High School—E. C. Moore
 Eau Claire High School—D. I. Boyd
 St. Mary's H. S. (Menasha)—G. W. Unser
 Custer H. S. (Milwaukee)—N. K. Brahmstedt
 Neenah High School—Lester Mais
 Two Rivers High School—Wm. B. Jones
 Almond High School—R. R. Grindle
 Union Free H. S. (Holmen)—D. W. Nichols
 Neillsville High School—R. A. Becker
 Princeton High School—E. H. Zobel
 Wausau High School—K. E. N. Grill
 Weyauwega High School—A. H. Schleunes
 Whitewater High School—S. E. Mear
 Albany High School—J. A. Hughes
 Galesville High School—Ota Saeter
 Oshkosh Honor Band—F. H. Jebe
 St. Patricks H. S. (Eau Claire)—C. F. Harris

NORTH DAKOTA

Central H. S. (Grand Forks)—Leo Haezel
 Central H. S. (Fargo)—L. C. Sorlien
 New Rockford H. S.—Mr. Arvel Graving
 Bismarck High School—Mr. Clarion Larson
 Kindred High School—Victor Picco
 Lakota High School—Conrad Blegstad
 Ray High School—Mr. Odegard
 Sheldon High School—Victor Picco

The Little Rock, Arkansas, Senior High School combined bands. The Concert Band placed first in Class A, and the Second Band placed first in Class D. Both of these bands are under the direction of Mr. L. Bruce Jones, 2nd Vice-President of the National School Band Ass'n.



COLORADO (WESTERN)

Delta High School— <i>Ivan E. Miller</i>	A	1st
Montrose County H. S. (Montrose)— <i>Loyde Hillyer</i>	A	2nd
Palisade High School— <i>Cleon E. Dalby</i>	B	1st
Fruita Union H. S.— <i>Charles Nicholls</i>	B	2nd
Paonia High School— <i>Rial Lake</i>	B	3rd
Colbran High School— <i>Cleon E. Dalby</i>	B	4th
Cedaredge High School— <i>R. Ernest Briggs</i>	C	1st
Mt. Lincoln H. S. (Palisade)— <i>Cleon E. Dalby</i>	C	2nd
Montrose Grade School— <i>Loyde Hillyer</i>	C	3rd
Crawford High School— <i>John W. Knowles</i>	C	4th
Carbondale Grade School— <i>Alvin Due</i>	D	1st

NEW JERSEY

Atlantic City H. S.— <i>John H. Jaquish</i>	A	1st
East Orange H. S.— <i>C. Paul Herfurth</i>	A	2nd
Battin H. S. Girls' Band (Elizabeth)— <i>Arthur H. Brandenburg</i>	A	3rd
Bordentown Manual Training School— <i>Alex Valentine</i>	B	1st
Ridgefield Park H. S.— <i>Henry P. Cross</i>	B	2nd
Madison High School— <i>Knut Wetterstrand</i>	C	1st
Roosevelt Jr. H. S. (New Brunswick)— <i>Max Pecker</i>	D	1st
Hamilton Jr. H. S. (Elizabeth)— <i>Herman Toplinsky</i>	D	2nd
Bergenfield Elementary School— <i>Wm. Stehn</i>	E	1st
Haddonfield H. S.— <i>Henry Zimmerman</i>	F	1st

ALABAMA

Sidney Lanier H. S. (Montgomery)— <i>Billy Hrabe</i>	A	1st
Mignon H. S. (Sylacauga)— <i>Harry McGowen</i>	C	1st
Monroe County H. S. (Monroeville)— <i>Dayton Russell</i>	C	2nd

NEBRASKA

McCook High School	A	1st
North Platte H. S.— <i>R. Cedric Anderson</i>	A	2nd
Stanton High School— <i>James Johnson</i>	B	1st
Seward High School— <i>Carl Seidell</i>	B	2nd
Gothenburg High School— <i>T. H. Lynch</i>	B	3rd
Havelock High School— <i>C. T. L. Murphy</i>	B	4th
Fairfield High School— <i>S. K. Lotspeich</i>	C	1st
Lyon's High School— <i>G. A. Bittrich</i>	C	2nd
Deshler High School— <i>M. Payson</i>	C	3rd
Stratton High School— <i>R. E. Arehart</i>	C	4th
Prague High School— <i>W. R. Olsen</i>	D	1st

MINNESOTA

North H. S. (Minneapolis)— <i>Elmer L. Gadbois</i>	A	1st
Elk River High School— <i>Fred McInnis</i>	A	2nd
Albert Lea High School— <i>L. J. Emmons</i>	B	1st
Worthington H. S.— <i>Victor H. Moeller</i>	B	2nd
Staples High School	B	3rd
New Richmond High School	B	4th
Spring Valley H. S.— <i>L. C. Krumwiede</i>	C	1st
Lakefield High School— <i>W. A. Liemke</i>	C	2nd

INDIANA

Marion High School— <i>James Elliott</i>	A	1st
Central H. S. (Muncie)— <i>J. C. Lucas</i>	A	2nd
Bosse H. S. (Evansville)— <i>Claude B. Smith</i>	A	3rd
Huntington H. S.— <i>Delmar Weesner</i>	B	1st
Whiting High School— <i>Adam P. Lesinsky</i>	B	2nd
Valparaiso High School— <i>August Bucci</i>	B	3rd
Tell City High School— <i>Archie E. Gobba</i>	C	1st
Stanley Hall Grade School (Evansville)— <i>Alfred E. Byers, Dir.</i>	C	2nd
Nappanee High School— <i>J. W. Roseburgh</i>	C	3rd
Butler High School— <i>Lida M. Stage</i>	C	4th
Oakland City High School— <i>W. A. Lucas</i>	D	1st
Southport High School— <i>Whilden Amos</i>	D	2nd
Baker Grade School— <i>Donald Schaal</i>	G	1st

TEXAS (WEST)

Abilene High School— <i>R. T. Bynum</i>	A	1st
Colorado High School— <i>Rae H. Hester</i>	A	2nd
Wink High School— <i>Earl R. Ray</i>	C	1st
Levelland High School— <i>Marion Ettridge</i>	D	1st

TEXAS (WEST)

State Orchestra Contests

SOUTH CAROLINA

Greenville High School
Winthrop Training School

TENNESSEE

Knoxville High School
Chattanooga High School
North Chattanooga Jr. High School
Dickinson Jr. High School, Chattanooga
East Side Jr. High School, Chattanooga
Hardy Jr. High School, Chattanooga
East Lake Jr. High School, Chattanooga
Oliver Springs High School
Brainerd Jr. High School, Chattanooga

DELAWARE

Lewes High School—Geo. Peck

PENNSYLVANIA

Taylor Allderdice H. S. (Pittsburgh)—
Laura N. Zeigler, Dir.
Charleroi High School—C. W. Osborn
Aspinwall High School—F. D. Keboch
Westmont Upper Yoder H. S. (Johnstown)
Ethel A. Gray, Dir.
Union City High School—Evelyn Wallace
Mauch Chunk High School—T. O. Mitman
Evansburg H. S. (Evans City)—I. B. Weinstein, Dir.
Edenburg H. S. (Knox)—I. N. Huffman
Leetsdale High School—Paul Brautigam

CONNECTICUT

Bulkeley-Williams Memorial Institute (New London)—Howard T. Pierce, Dir.
East Hartford H. S.—Doris Rayner
Killingly H. S. (Danielson)—Louise Perkins
Plant H. S. (W. Hartford)—Harry E. Carter

KANSAS

Independence High School
Ottawa High School—C. A. Peacock
Newton High School—Mr. Sanderson
Kingman High School—Ben Regier
Stafford High School—Hasen Richardson
Admire High School—E. R. Steg
Hartford High School—Albert Brown
Colony H. S.—Maurice Timmerman

KENTUCKY

Henry Clay H. S. (Lexington)—Thelma Fox
Newport High School—Albert Scholl
duPont Manual H. S. (Louisville)—W. W. Bruce
Ormsby Village Orchestra (Anchorage)—C. E. Norman
University H. S. (Lexington)—Alice McDonald
Shawnee Jr. H. S. (Louisville)—Lee Louise Elkin
Jr. High

OKLAHOMA

Stillwater High School—T. A. Patterson
McAlester High School—A. H. Sieba
Cleveland High School—Geo. W. Sadlo
Waynoka High School—Glen M. Varnum
Maud High School—Lee Miller
Ralston High School—Mrs. R. F. Shields
Earlsboro High School—Milton Aschok

WASHINGTON (WESTERN)

Kent High School—Virginia Idol
Renton High School—R. C. Fussell
Longview High School—H. A. Howe

NEW YORK STATE

Cortland High School—Manetta Marsh
Jamestown High School—Ella Goranson
Utica Free Academy—Marcella Lally

NEW JERSEY

Plainfield High School—Howard S. Savage
Batin H. S. Girls' Orch. (Elizabeth)—Arthur H. Brandenburg
Roselle High School—W. V. Bork
Roosevelt Jr. H. S. (New Brunswick)—Harriet Weaver
Hamilton Jr. H. S. (Elizabeth)—Esther Decker
Bergenfield Grammar School—Martha Wasson

COLORADO (WESTERN)

Delta High School—Ivan E. Miller
Paonia High School—Rial Lake

ALABAMA

Murphy H. S. (Mobile)—J. Jones Stewart

NEBRASKA

Crete High School—R. R. Reed
York High School—Clyde A. Beaver
Stanton High School—James Johnson
Wahoo High School—J. H. Renwick
Loup City High School—Fred D. Schneider
Albion High School—Henry Deines
Lyons High School—G. A. Bittrich
Edgar High School—Dean S. Duncan
Fairfield High School—S. K. Lotspiech
Peru High School—V. H. Jindra
Cheney High School—Robert Malone

A 1st
B 1st

A Superior
A Superior
B Superior
B Superior
Good
Good
Superior
C Very Good
C Very Good

Very Good

A 1st
A 2nd
B 1st
B 2nd
B 3rd
C 1st
C 2nd
C 3rd
C 4th

B 1st
C 1st
C 2nd
D 1st

A Superior
A Superior
A Excellent
B Superior
B Excellent
C Excellent
C Excellent
C Excellent

A Excellent
A Excellent
A Excellent
C Excellent
D Excellent
C Excellent

A 1st
A 2nd
A 1st
B 2nd
B 3rd
B 3rd
C 1st
C 2nd

B 1st
B 2nd
B 3rd

A Excellent
A Superior
A Excellent

A 1st
A 2nd
B 1st
D 1st
D 2nd
E 1st

A 1st
B 1st

A 1st

A 1st
A 2nd
B 1st
B 2nd
B 3rd
B 3rd
B 4th
C 1st
C 2nd
C 3rd
C 4th
D 1st

MINNESOTA

South H. S. (Minneapolis)—Wm. Allen Abbott

Litchfield H. S.—Gertrude N. Hayden
St. Cloud High School—Ervin A. Heritz
Anoka High School—G. C. Brown
Winnebago High School—Paul R. Yanda
New Prague High School—H. E. Feied
Tyler High School—C. M. Elzee
Mora High School—Sanford Jr. H. S. (Minneapolis)—Albert J. Swanson
Pipestone Jr. H. S. (Minneapolis)—Mary J. Smolig

Jr. High A 1st
Jr. High B-C 1st

INDIANA

Hammond High School—W. H. Diercks
Bosse H. S. (Evansville)—R. O. Sloane
Michigan City H. S.—Palmer J. Myran
Whiting High School—Adam P. Lesinsky
Crawfordsville H. S.—Joseph A. Gremel
Speaker
Frankfort H. S.—Marshall Hovenstein
Westfield H. S.—Margaret M. Schwengel
Stanley Hall Grade School (Evansville)—Emma Milnor, Dir.
Lawrence Township H. S. (Oaklandon)—Owen Beckley
Salem High School—Lawrence Dropsey
Campbell Grade School (Evansville)—Mabel L. Weir

NORTH CAROLINA

Charlotte High School—L. R. Sides
High Point H. S.—Maxwell E. Jones
Roanoke Rapids H. S.—R. L. Martin
Greenville High School—E. T. Robeson
Clemmons H. S.—Theodore Ronthaler
Old Town H. S. (Winston-Salem)—J. T. Pfohl

TEXAS (NORTHERN OR PANHANDLE)

Central Junior H. S. (Amarillo)—Pearl Miller, Dir.

MAINE

Stephens H. S. (Rumford)—Harry J. Cohen
Lawrence H. S. (Fairfield)—Gertrude W. Smith
Mattanawcook Academy (Lincoln)—Mrs. Glenroy Brown, Dir.
Bar Harbor High School—G. I. Lamb
Themaston H. S.—Alcada L. Hall
Lincoln Jr. H. S. (Portland)—Mrs. Maud Haines Jr. High

MASSACHUSETTS

Lawrence High School—Robert Sault
Brockton High School—George S. Dunham
Quincy High School—Maude M. Howes
Attleboro High School—John Lainy Gibb
Shawm H. S. of Bourne-Sandwich (Bourne)—Adolphe Quere
Quincy Jr. High School—Maude M. Howes
Norwood Jr. High School—Jean V. Dether

NORTH DAKOTA

Central H. S. (Grand Forks)—Leo Haesel
Central H. S. (Fargo)—L. C. Sorlein
Valley City High School—O. E. Jorstad
Hillsboro High School—Leif Christianson
St. John's Academy (Jamestown)—Paul Merck
Northwood High School—Wm. Korstad

IOWA

Mason City High School—C. L. Stewart
Burlington High School—Anthony Abbanat
Roosevelt High School (Des Moines)—Abraham Lincoln H. S. (Council Bluffs)—Rudolph Seidl, Dir.

Osage High School—Bruce Lybarger
Audubon High School—Tilda Schmidt
Clear Lake High School—John Kopecky
Sigourney High School—Paul Hultquist
Whiting High School—Harold Buck
Renwick High School—W. L. Schaub
School for Blind (Vinton)—B. G. Schaefer
Redfield High School—Charlotte Phillips

COLORADO (EASTERN)

Sterling High School—L. S. Smith
Colorado Springs H. S.—Fred G. Fink
Cheyenne Mountain High School (Colorado Springs)—Fred G. Fink
Louisville High School—Violette McKenzie
Greeley Junior H. S.—Ronald L. Faulkner

CHICAGO CITY

81 to 100 pieces

Lane Technical High School—Henry Sopkin
Marshall High School—Merle J. Isaac
Harrison Technical High School—Joseph Grill
Tilden High School—Bernard Fischer
Tuley High School—Irving Litchinger

45 to 74 pieces

Roosevelt High School—Erhardt Bergstrasser
Lake View High School—Dora G. Smith
Calumet High School—James A. Thatcher

First, Second, and Third Division Winners in the National Solo Contest

Ensemble Winners Listed in Separate Article

PICCOLOS

Division 1

Ed Camp, Joliet, Ill.
"Le Rossignol de L' Opera"—N. Damare.

Division 2

Seth Larsen, Chicago, Ill.
"Through the Air"—August Damm.
Robert Wolaver, Cleveland Hights, O.
"Sweet Birdie"—Cox.

Division 3

Shelton Reed, Kingsport, Tenn.
"Grand Fantasia, Scenes That Are Brightest"—H. Round.

FLUTES

Division 1

William Osburn, Marion, Ind.
James Blakemore, Marion, Ind.

Layla Tracy, Centralia, Ill.

"Fantaisie Pastorale Hongroise"—Doppler.

Junior Morey, Quincy, Ill.

Norman Maclean, Joliet, Ill.
"Concerto"—Demersseman.

Ernest Guntermann, Chicago, Ill.
"Fantaisie Brillante from Faust"—G. Popp.

William Blackman, Hammond, Ind.
"Hongroise Fantaisie."

Division 2

Marie Mountain, Des Moines, Ia.
Dan Curran, Pocatello, Idaho.

"Wind Amongst the Trees."

Robert Cowan, Joliet, Ill.
"Bolero"—Pessard.

Robert Yahnke, Joliet, Ill.

"Andalousie"—Pessard.

Robert Teichman, Aurora, Ill.

"La Traviata"—Popp.

James Oliver, Elkhart, Ind.

"Concertino"—Chaminade.

Carolyn Coen, Olney, Ill.

"Bolero"—Pessard.

Charles Hockett, Worthington, O.

"Valse Charme"—de Lorenzo.

John Coltrane, Lakewood, O.

Division 3

Frances E. Fitzgerald, Lawrenceville, Ill.

"Concertino"—Chaminade.

Lee Chrisman, Hobart, Ind.

"Concertino"—Chaminade.

Britton Johnson, Kent, O.

"Arioso"—Bach.

Ruth J. Bartoo, Kalamazoo, Mich.

"Scherzo Capriccio"—Sabathil.

OBOES

Division 1

William Hinson, Waterloo, Ia.
"Deux Pièces"—Lefèvre.

Paul Mueller, Quincy, Ill.

Arthur Best, Pontiac, Mich.

"4th Solo de Concert"—Verroust.

Burnell Smith, Marion, Ind.

"Concerto, Op. 7"—C. de Grandval.

Division 2

Ruth Blair, Kalamazoo, Mich.
"1st Concertino"—Guilhaud.

Victor Church, Berwyn, Ill.

"Canzonetta"—

OBOES, Cont.

Division 2

Frank Crawford, Ft. Thomas, Ky.
"Sonata, No. 1"—Handel.

Gust Metaxis, Hobart, Ind.
"Rondo"—Mozart.

Eugene Pennington, Marion, Ind.
"Concerto, Eb"—Mozart.

John H. Schnabel, Evansville, Ind.
"Pastorale"—Bruno Labate.

Russell Smith, Joliet, Ill.
"Solo de Concert"—G. Vogt.

Division 3

Charlotte Rockwell, Whitewater, Wis.
"Giovialita" Valse de Concerto—Lorenzo.

John Fitzer, Joliet, Ill.
"Chant Pastorale"—Gabriel Marie.

Otto Dumke, Chicago, Ill.
"Concerto"—Mozart.

Mary Elizabeth Hopfensperger, Menasha, Wis.
"Villanella"—Bruno Labate.

Harry Van Loon, Hobart, Ind.
"Two Pieces for the Oboe"—La Fabre.

Robert Summers, West Allis, Wis.
"Silver Threads Among the Gold"—

CELLOS

Division 1

Berdine Obermiller, Crestline, O.
"End Movement, Concerto for Cello"—Saint-Saëns.

Eileen Kelley, Waupun, Wis.
"Elegie"—Gabriel Fauré.

Elwood Hemund, Elkhart, Ind.
"Concerto No. 2"—Goltermann.

Division 2

Marjorie Dye, Hammond, Ind.
"Mazurka"—Schmuller.

Division 3

Alberta Hurst, Evansville, Ind.
"1st Concerto, 1st Movement"—Saint-Saëns.

ENGLISH HORN

Division 1

William Hinson, Waterloo, Ia.
"Largo from New World Symphony"—Dvorak-Kreisler.

Philip Young, Berwyn, Ill.
"Romance"—Beethoven.

Division 2

Norman Frees, Maywood, Ill.
"Beneath Thy Window"—Le Thiers.

Division 3

Norman Krause, Chicago, Ill.

E♭ CLARINETS

Division 1

John S. Copeland, Chicago, Ill.
"Danse Hongroise"—Ring-Hager.

Joe Kosek, Berwyn, Ill.

"Old Kentucky Home"—

Division 2

Hugh E. Morris, Frankfort, Ind.
"Long, Long Ago"—H. Round.

William Stewart, Elkhart, Ind.

"Tyrolienne"—E. Marie.

ALTO CLARINETS

Division 1

Norman Rosenstein, Chicago, Ill.
"The Tyrolienne"—E. Marie.

Robert Tibble, Joliet, Ill.
"Scene and Air"—M. Bergson.

Division 2

Mildred Siewert, Hobart, Ind.
"Scene and Air"—

Division 3

Paul Hines, Springfield, Ill.
"Beautiful Colorado"—J. DeLuca.

William Nagel, Champaign, Ill.
"1st Solo De Concert"—F. Cambelle.

Robert Taylor, Crawfordsville, Ind.
"Nola"—Arndt.

BASS CLARINETS

Division 1

Julius Turk, Joliet, Ill.

"1st Concertino"—Guilhaud.

Daniel D. Sax, Chicago, Ill.

"Une Pansee Lointaine"—Thornton.

Division 2

Maer Franks, Springfield, Ill.
"Cavatina from Buren"—Lazurus.

Robert Mitchell, Oblong, Ill.

"Nocturne, Op. 55"—Chopin.

George Hipskind, Whiting, Ind.
"In the Lovely Month of May"—G. Merkel.

Division 3

Donald Schulman, Cleveland Hts., O.
"Berceuse from Jocelyn"—Godard.

Steve Dubowy, Chicago, Ill.

"Tramp, Tramp, Tramp"—Goldman.

B♭ CLARINETS

Division 1

Byrl Eltzroth, Marion, Ind.

"Rigoletto"—Bassi.

Julian Lutz, Des Moines, Ia.

"Rustuovo and Polanaise"—Weber.

John Wigent, Chicago, Ill.

"Concerto 1"—Weber.

Joe Rosensweig, Cleveland Hts., O.
"Une Pansee Lointaine"—Thornton.

Geraldine Osterholtz, Centralia, Ill.

"Erwinn"—Meister.

Louis Greenspan, Hobart, Ind.

"Rigoletto"—Verdi.

Rocco Ganguzza, Chicago, Ill.

"Morceau De Concert"—Demersseman.

Ralph Barclay, Joliet, Ill.

"Erwinn"—J. Meister.

Division 2

Houston Reed, Joliet, Ill.

"Erwinn"—Meister.

George Simmons, Springfield, Ill.

"Culus Animus"—Rossini.

Oscar L. Gibson, Stillwater, Okla.

Dale Gerster, Elkhart, Ind.

"Concerto 2, 3rd movement"—Weber.

Robert DeHoff, Crawfordsville, Ind.

"Fantasia from I Puritani"—Bassi.

Leslie Conaway, Springfield, Ill.

"Rigoletto"—Verdi.

Dorothy Baumruck, Elgin, Ill.

"Solo De Concert"—

Division 3

Ardele Hoffman, West De Pere, Wis.
"Scene and Air from Luisa de Montfort"—M. Bergson.
Mary Ann McGuire, Marion, Ind.
Wayne Ruthenbeck, Joliet, Ill.
"Valse Caprice"—F. Mayeur.
Val Spicer, Elyria, O.
"Lightening Fingers"—Filmore.
Norman Pearson, Waukegan, Ill.
Lawrence Wagner, Madison, S. D.
"Polonaise from Mignon"—Thomas.
George Troutt, Champaign, Ill.
"Rigoletto"—Verdi.
Jack Kirkpatrick, Urbana, Ill.
"Concertino"—Von Weber.
James Allen, Little Rock, Ark.
"Fantasia from Puritani"—Bassi.

BASSOONS**Division 1**

William Miller, Portsmouth, O.
"Rondo from Concerto"—Weber.
Schubert Parkinson, Le Mars, Ia.
Plinio Polidori, Chicago, Ill.
"The Ploughboy"—Sutcliffe and James.
Pauline George, Hammond, Ind.
"Mozart Concerto, 3rd movement"—Mozart.
Marion Helm, Elkhart, Ind.
"Bb Concerto"—Mozart.

Division 2

Elmer Ziemann, Chicago, Ill.
"Concerto"—Mozart.
Douglas Taft, Waupun, Wis.
"Old Home Down on the Farm"—Harrow.
Russell Hackleman, Urbana, Ill.
"Last Movement of Mozart's Concerto."
Harold Brown, Aurora, Ill.
"Romance"—Beethoven.
Ralph W. Besson, Charleroi, Penn.
"Lucy Long"—Fred Godfrey.

Division 3

Walter Miller, Marion, Ind.
Max Long, Marion, Ind.
"Down in the Deep Cellar"—Kroepach.
Bill Leutbecker, De Kalb, Ill.
"Concerto"—Weber.
John Turck, West Allis, Wis.
Selma Burwasser, Cleveland Hts., O.
"Lucy Long"—Godfrey.
Clifford Peeples, Strongsville, O.
"Lucy Long"—Godfrey.
Albert Rhoutsong, Goshen, Ind.
"Andante e Rondo Ongarese"—Weber.

SAXOPHONES, GROUP 1**Division 1**

Kenneth Malick, Whiting, Ind.
"Capriccio"—Gurewich.
Evelyn Pennak, Milwaukee, Wis.
"Capriccio"—Gurewich.
James Surbaugh, Evansville, Ind.
"Fantasy in F Minor"—Gurewich.

Division 2

John Staiger, Michigan City, Ind.
"Concerto in E Minor"—Gurewich.
Robert Howes, Riverside, Ill.
"The Duchess"—Duke Rehl.
Donald Kruswick, Berwyn, Ill.
"The Duchess"—Duke Rehl.
Mary Dugan, Hammond, Ind.
"Gurewich Concerto C Minor"—Gurewich.
Warner Young, Markesan, Wis.
Herbert Palmer, De Kalb, Ill.
"Estillian Caprice"—Gene Paul.

Division 3

Clayton Framfelder, W. Allis, Wis.
"Capriccioso"—Gurewich.
Charles Selby, Columbus, O.
"Valse Impromptu"—Doerr.

Marcella Tharp, Centralia, Ill.

"Fantasia in F Minor"—Gurewich.
Herbert Jones, Joliet, Ill.
"Hentonian"—De Lucia.
Isabell Spaulding, Marion, Ind.

SAXOPHONES, GROUP 2**Division 1**

George Mantich, Whiting, Ind.
"Memories"—Althouse.
William Eckhart, Marion, Ind.
"Sounds from the Hudson"—Clarke.
Walter True, Chicago, Ill.
"Happy Thoughts"—Basler.
Philip Rouda, Chicago, Ill.
"Danse Hongroise"—Wiedoeft.

Division 2

Louis Valentincic, Waukegan, Ill.
Arthur Hunt, Berwyn, Ill.
"Asleep in the Deep"—Petroff.
Kathryn James, Olney, Ill.
"Sax Princess"—Chenetie.

Division 3

Richard Oakley, Cleveland Hts., O.
"Serenade Badine"—Gabriel-Marie.
Edward Bruna, Chicago, Ill.
"Butterfly Dance"—Feinsmith.
Roy Green, Whiting, Ind.
"La Carese"—Barrol.

CORNETS**Division 1**

Sidney Mear, Whitewater, Wis.
"Carnival of Venice"—Clarke.
Joseph Yaggy, Joliet, Ill.
"Debutante"—Clarke.
George Reed, Joliet, Ill.
"Willow Echoes"—Simon.
Paul McCoy, Marion, Ind.
Glenn Skersick, Cedar Rapids, Ia.
"Debutante"—Clarke.
Francis Stevens, Arthur, Ill.
"King Carneval"—Kryl.
Karl Wascher, Champaign, Ill.
"King Carneval"—Kryl.

Howard Schweer, Mason City, Ia.
"Sounds from the Hudson"—Clarke.
Don Pratt, Cedar Rapids, Ia.
"Stars of Velvet Sky"—Clarke.
Everett Northcutt, Evansville, Ind.
"Bride of the Waves"—Clarke.
Edmund Lienke, Jackson, Minn.
"Carnival of Venice"—Del Staiger.
Tommy Lewis, Cushing, Okla.
"King Carneval"—Kryl.

Charles Hendricks, Little Rock, Ark.
"Carnival of Venice"—Clarke.
Harold Gustafson, Jamestown, N. Y.
"Southern Cross"—Clarke.
Ralph V. Carlson, Aberdeen, S. D.
"Premier Polka"—Llewellyn.
Elton Beene, Panhandle, Tex.
"Lillian"—Clarke.
Arthur Harris.

Everett Parry, Hobart, Ind.
"Willow Echoes"—Simon.

Division 2

Margaret Sisson, Columbus, O.
"Le Reve D'Amour"—Haydn.
Robert Maybaum, Hobart, Ind.
"Maid of the Mist"—Clarke.
Robert Dyer, Harvey, Ill.
"Carnival of Venice"—Del Staiger.
Jack Coy, Lakewood, O.
"Carnival of Venice"—Del Staiger.
Elizabeth Beck, Menasha, Wis.
"Sea Flower Polka"—Rollinson.
Joseph Marshall, Marion, Ind.
G. McReynolds, Wichita Falls, Tex.
"Showers of Gold"—Clark.
Willard Palmer, De Kalb, Ill.
"Willow Echoes"—Simon.

Division 3

Robert Shetterly, Kingsport, Tenn.

FRENCH HORNS**Division 1**

Milton Bowen, Quincy, Ill.
Frank Brouk, Chicago, Ill.
"Concerto for Horn"—Mozart.
Aubrey Chelini, Joliet, Ill.
"Old Home Down on the Farm"—Harrow.
Bill DeTurk, Urbana, Ill.
"Waldhorn Concert"—Strauss.
Woodrow Hanushak, Lakewood, O.
"Medusa"—Reissiger.
Helen Kotas, Chicago, Ill.
"Mozart's Concert-Rondo"—
Donald Robinson, Maywood, Ill.
"Fantasia Heroique"—Gottwald.
Tennie Webster, Berwyn, Ill.
"1st movement, Bb Concerto"—Mozart.
Stanley Willson, Mason City, Ia.
"In the Forest."
Robert Yapp, Urbana, Ill.
"Concerto, Waldhorn, op. 1"—Mozart.

Division 2

Norman Macdonald, Joliet, Ill.
"Fantasia Heroique"—Gottwald.
Howard Eckels, Huntington, Ind.
"Frühlings Erwachen"—Bach.
Robert Francis, Joliet, Ill.
"Nocturne"—Joseph Richter.
Marion Kirby, Hinsdale, Ill.
"Concerto for Horn"—Strauss.
Clifford Wilcott, McCook, Neb.
"Celebrated Serenade"—Titl.

Division 3

Grover DeLong, Springfield, S. D.
"Walther's Prize Song"—R. Wagner.
John O'Blenis, Logansport, Ind.
"Barcarolle"—Wittman.
Willis Siegel, West Allis, Wis.
"Tramp, Tramp, Tramp"—Goldman.
Ernest Winberg, W. De Pere, Wis.
"Frühlings Erwachen"—Bach.
Richard Erlewine, Marion, Ind.
"Concerto"—Strauss.

FLEUGEL HORNS**Division 1**

Jack Erickson, Joliet, Ill.
"Auld Lang Syne"—Holmes.
Fred Rapp, Cicero, Ill.
"Russian Fantasy"—Levy.
Robert Hamilton, Joliet, Ill.
"Lily Polka"—Vandercook.
Robert Zarley, Joliet, Ill.
"Lily Polka"—Vandercook.

Division 2

Robert Mundel, Hobart, Ind.
"Jupiter"—Goldman.
Willard Michael, Marion, Ind.
Otto Zmeskal, Jr., Chicago, Ill.
"Grand Russian Fantasy"—Levy.
Joseph Baumbaugh, Marion, Ind.
"Emmett's Lullaby"—Short.

Division 3

Byron Hillemeir, Champaign, Ill.
"From Day to Day"—Smith.

VIOLAS**Division 1**

Mary McNab, Waterloo, Ia.
"Prayer, Allegro from E minor Sonata"—Weickmann.
James Liston, Elmwood, Neb.
"Air on G String"—Bach.
James Ceasar, Cleveland Hights, O.
"Concerto for Viola"—Randel.

Division 2

Kathleen Thompson, Oberlin, O.
"Allegretto, Allegro, Molto-Vivace"—Sitt.
Jeannette Anderson, Logansport, Ind.
"Evening Song"—Schumann.

Division 3

Rudolph Smole, Elkhart, Ind.
"Concerto"—Haydn-Sragow.
(Continued on next page)

TROMBONES

Division 1

Charles Pearson, Chicago, Ill.
"The Grenadier"—Hardy.
Willis Smith, De Kalb, Ill.
"Old Kentucky Home"—Smith.
Rollin Onstad, Chicago, Ill.
"Thoughts of Yesterday"—Smith.
Robert Jones, Maywood, Ill.
"Atlantic Zephyr"—Simons.
Robert Johnson, Aurora, Ill.
"Soul of the Surf"—Smith.
Keig Garvin, Aurora, Ill.
"Annie Laurie"—Pryor.
Alfred Erickson, Hobart, Ind.
"Old Home"—Harlow.
Alvin Emmons, Champaign, Ill.
"From Day to Day"—Smith.
Paul Crumbaugh, Elkhart, Ind.
"Soul of the Surf"—Smith.
Wesley Bode, Joliet, Ill.
"Blue Bells of Scotland"—Pryor.
Howard Akers, Taylorville, Ill.
"Old Kentucky Home"—Smith.

Division 2

Paul Young, Marion, Ind.
Donald Thorp, West Allis, Wis.
"Ecstasy of Spring"—Clark.
Norman Spain, Columbus, O.
"Blue Bells of Scotland"—Pryor.
Ray Seney, Mason City, Ia.
"Atlantic Zephyr"—Simons.
Don Ruppersberg, Lakewood, O.
"Leone"—Zimmerman.
Guy C. Powell, Lamar, Colo.
"Morceau Symphonique"—Guilmant.
Gordon Newton, Maywood, Ill.
"The Message"—Brooks.
Woodrow Mann, Little Rock, Ark.
"Al and Pal"—Short.

Division 3

Richard Leonard, Rock Island, Ill.
"Blue Bells of Scotland"—Pryor.
Wayne Rood, Terre Haute, Ind.
"Atlantic Zephyr"—Simons.
Marion Yarnall, Waupun, Wis.
"Atlantic Zephyr"—Simons.

DRUMS

Division 1

Moritz Rose, Chicago, Ill.
"A Tone Medley"
Joe Mullins, Pine Bluff, Ark.
William Hurston, Harvey, Ill.
"Selections from American Drummer"—Straight.
Richard E. Guthier, Huntington, Ind.
"Medley of Fifer's Delight, etc."
Paul Dolby, Columbus, O.

Division 2

Girard Swanson, De Kalb, Ill.
"Solo for Contest"
Louis Hahn, Springfield, Ill.
"Fancher's 2/4, No. 1"
Charles Raerle, Quincy, Ill.
Harvey Parkhurst, Hobart, Ind.

Division 3

Laverne Reimer, Joliet, Ill.
"Capt. Tucker, and Down on the Wash."
Chandler Woodcock, Hinsdale, Ill.
"Downfall of Paris."
Lee Stern, Cleveland Heights, O.
William Ludwig, Jr., Elkhart, Ind.
"Downfall of Paris."
Robin Cliff, Hobart, Ind.
"Downfall of Paris."

HARPS

Division 1

Aileen Goodson, Joliet, Ill.
"Solo de Concert"—Thomas.

Division 2

Regina Niewinski, Berwyn, Ill.
"The Minstrels Adieu"—Thomas.

TUBAS

Division 1

Carl Wredling, Aurora, Ill.
"Old Kentucky Home"—Smith.
John Tockstein, Chicago, Ill.
"Tramp, Tramp, Tramp"—Goldman.
David Moses, Champaign, Ill.
"Happy Thoughts"—Easeler.
Clarence Karella, Chicago, Ill.
"Carnival of Venice"—Del Staiger.
Robert Hawkins, Waukon, Ia.
"Beelzebub"—Catozzi.
Albert Hatch, Aurora, Ill.
"Old Kentucky Home"—Smith.

Division 2

Lawrence Wentzel, Charleroi, Penn.
"Old Home Down on the Farm"—Harlow.
George M. McGowan, Centralia, Ill.
"Sans Pareil"—Bell.
John Marzic, Whiting, Ind.
"Storm King"—Ringeben.
Robert Holtz, Elkhart, Ind.
"Billie Blowhard"—Kottau.
Retta Ripsley, Highland Park, Ill.
"Tempests"—Harris.
Alton Boom, Waupun, Wis.
"Old Home Down on the Farm"—Harlow.
Richard E. Bagans, Trenton, Mich.
"Barbarossa"—Barnhouse.

Division 3

Harold Winchell, Marion, Ind.
Willard Watchler, Lakewood, O.
"Rode's Air"—Levy.
Eugene Weller, Lawrenceville, Ill.
"Rocked in the Cradle of the Deep"—Rollinson.
William Rutz, Benton Harbor, Mich.
"Billy Blowhard"—Kittau.
Wilson Campbell, Evansville, Ind.
"Mighty Deep"—Jude.

MARIMBA—XYLOPHONES

Division 1

Arthur Garrison, Ft. Thomas, Ky.
"Mocking Bird Fantasia"—Stobbe.
Ruth Springborn, Muscatine, Ia.
"Poet and Peasant Overture"—Suppe.
George Wuchae, Chicago, Ill.
"False Brillante"—Chopin.
Martha Hamilton, Sigourney, Ia.
"Aloha, Intermezzo Russe, Norwegian Dance"
Erwin Brousek, Chicago, Ill.
"Through the Air"—Damm.

Division 2

Mark Rahney, Joliet, Ill.
"Loin du Bal"—Breen.
Donald Overholt, Goshen, Ind.
"Poet and Peasant Overture"—Suppe.
Goris Dykhuizen, Lafayette, Ind.
"Second Hungarian Rhapsody"—Liszt.
Dorothy Brown, West Allis, Wis.
Ray Blacklock, Little Rock, Ark.
"L'Invitation to the Waltz"—Weber.
Haye W. Berger, Lakewood, O.
"Second Hungarian Rhapsody"—Liszt.

Division 3

James Salmon, Waukegan, Ill.
Chandler Woodcock, Hinsdale, Ill.
"Raymond Overture"—Thomas.
Mary Creek, West Allis, Wis.

STRING BASSES

Division 1

John West, Hammond, Ind.
"Konsert Stück für String Bass"—George O'Brien.
George O'Brien, Hammond, Ind.
"Divertissement"—George O'Brien.

Division 2

Lois Meiser, Elkhart, Ind.
"Fantasia Concertante"—Chapins.

BARITONES

Division 1

Gail Christian, Aurora, Ill.
"Beautiful Colorado"—De Luca.
Gene Davis, Cicero, Ill.
"King Carnival"—Kryl.
Milton Irving Holland, Chicago, Ill.
"Carnival of Venice"—Clarke.
Lorraine Hoos, Hobart, Ind.
"Tramp, Tramp, Tramp"—Goldman.
James Stiehl, Charles City, Ia.
"Carnival of Venice"—Emerson.
Charles Spooner, Charleston, Ill.
"King Carnival"—Kryl.
Harold Jansen, West De Pere, Wis.
"On the Mountain Tops"—Barnhouse.

Division 2

Louis Dokken, Canton, S. D.
Harvey Geist, Aurora, Ill.
"Sounds from the Hudson"—Clarke.
John Kirchels, Ida Grove, Ia.
"Carnival of Venice"—Clarke.
Homer Lamar, Lafayette, Ind.
"Beautiful Colorado"—De Luca.
Helge Nasby, Jackson, Minn.
Preston Noble, Benton Harbor, Mich.
"Debutante"—Clark.
Don Ruppersberg, Lakewood, O.
"Southern Cross"—Clark.
Friede Wamsley, Portsmouth, O.
"Beautiful Colorado"—De Luca.

Division 3

Fred Cunningham, Crawfordville, Ind.
"From Day to Day"—Smith.
Fenton Kirk, Panhandle, Tex.
"Tramp, Tramp, Tramp"—Goldman.
Pat Storey, Little Rock, Ark.
"Beautiful Colorado"—De Luca.
Leonard Prentice, Waukegan, Ill.

PIANOS

Division 1

Royland Karl Wild, Pittsburgh, Pa.
"Scherzo in B Flat Minor"—Chopin.
Elizabeth Richardson, Oberlin, O.
"Hark, Hark, the Lark—Etude in F"—Schubert-Liszt and Mendelssohn.
Alice Mae Ottlie, Manchester, Ia.
"Sixth Hungarian Rhapsody"—Liszt.
Norman Broadway, Columbus, O.
"Ballade"—Reincke.
Gordon Binkerd, Vermillion, S. D.
"Rigaudon, Opus 87, No. 4"—Niemann.

Division 2

Byrl Eltzroth, Marion, Ind.
"Sonate"—Beethoven.
Adolph Weiser, Berwyn, Ill.
"La Campanella"—Liszt.
Charles Huffman, Goshen, Ind.
"Automne"—Chaminade.
Elizabeth Davies, Joliet, Ill.
"Rigoletto"—Liszt (Verdi's).
Edith Wood, Springfield, Ill.
"Reinhold's Impromptu."
Esther Klein, Evansville, Ind.
"Sonate Pathétique"—Beethoven.

**Winners in
the
Violin Contest
Listed
on Page 33**

This list will identify the pictures in the adjoining group. They are all First Division winners.

1. Schubert Parkinson, bassoon
2. Karl Wascher, cornet
3. George E. Morey, Jr., flute
4. Harold Gustafson, cornet
5. Julius Turk, bass clarinet
6. Charles Spooner, baritone
7. Gail Christian, baritone
8. Alvin Emmons, trombone
9. Woodrow Hanushek, French horn
10. Albert Hatch, tuba
11. Paul Dolby, drum
12. Fred Rapp, fluegel horn
13. Stanley Willson, French horn
14. William Miller, bassoon
15. Carl Wredling, tuba
16. Burnell Smith, oboe
17. Milton Bowen, French horn
18. Richard Guthier, drum
19. Sidney Mear, cornet
20. Harold Jansen, baritone

This list identifies the First Division winners whose pictures appear on the following two pages.

1. John Wigent, Bb clarinet
2. William Stone, violin
3. Florence Gindl, violin
4. Edward Camp, piccolo
5. Martha Hamilton, marimba-sylophone
6. Paul Crumbaugh, trombone
7. Norman Broadway, piano
8. Norman Rosenstein, alto clarinet
9. Eileen Kelley, cello
10. Robert Yapp, French horn
11. Aileen Goodson, harp
12. Kenneth Malick, saxophone
13. Edmund Lienke, cornet
14. Layla Tracy, flute
15. William Osburn, flute
16. Tommy Lewis, cornet
17. Tonnie Webster, French horn
18. Glenn Skersick, cornet
19. Francis Stevens, cornet
20. Robert Zarley, fluegel horn
21. James Surbaugh, saxophone
22. Elisabeth Richardson, piano
23. Herbert Arlington, violin
24. Gene Davis, baritone
25. George O'Brien, string bass
26. Bill DeTurk, French horn
27. David Moses, tuba
28. Robert Hawkins, tuba
29. Seth Larsen, 2nd Div. piccolo
30. Howard Akers, trombone
31. James Liston, viola
32. Charles Pearson, trombone
33. Charles Hendricks, cornet
34. James Stiehl, baritone
35. Don Pratt, cornet
36. Byrl Elstroth, Bb clarinet
37. Robert Tibble, alto clarinet
38. Daniel Sax, bass clarinet
39. Aubrey Chelini, French horn
40. Robert Hamilton, fluegel horn
41. Arthur Best, oboe
42. Norman MacLean, flute
43. Paul McCay, cornet
44. Donald Robinson, French horn
45. Walter True, Jr., saxophone
46. Howard Schueer, cornet
47. Philip Rouda, saxophone
48. Plinio Polidori, bassoon
49. John West, Jr., string bass
50. Helen Kotas, French horn
51. Alfred Erickson, trombone
52. Marion Helm, bassoon







« We See by the Papers »

Pope Practices Plenty

Marion Pope, drum major of the Jefferson High School Band, Lafayette, Indiana, is one boy that knows how to



practice and does it. Although we have not heard what place he won in the state contest this year, he surely practiced enough to retain the championship he won in 1931. For the last three years Marion has been drum major of the Jefferson High School band. He is also drum major of the K. P. Band and the 113th Medi-

ical Regiment Band of the Indiana National Guard. His ability to maneuver a band in the most difficult of positions and bring them out in their original positions has been commented on by many military officers.

As well as being a drum major, Marion is a very good drummer, which, no doubt, accounts for his excellent time.

Hughes Wins Voice Scholarship

Harry Hughes, youngest member of the Orpheus Club at Wilmington High School, Wilmington, Delaware, was the winner of the much coveted Frederick Wyatt scholarship award for vocal music about which you read in the May issue.

Twenty-seven students tried out, each contestant singing a selection of his own choice. It was during these offerings that the qualities of voice were exhibited which determined the winner.

If for any reason Harry Hughes is unable to accept this award, Margaret McNulty and Edmund Fuller have been named first and second alternates, respectively.

Two Buddies Win in Contest

Now this issue couldn't be complete without a representative or two from Modesto, good ol' Modesto of the

"Golden Gate State." Edward Bright, member of the Modesto, Calif., High School Band, is one of those "wicked" Sousaphone players. In 1930 and 1931 he won first in the state contest at Sacramento on his double Bb Sousaphone. Thus his hours of diligent practice since his freshman year in 1929 were well rewarded.

Edward's buddy, Walter Lawrence, began his musical career by playing the alto horn in the Roosevelt school band. Upon entering the Modesto band, he took up the baritone on which he won second place in the state solo contest at Sacramento.

We must give these Modesto boys credit—they do know their instruments.

Highland Park Gives Concert

With Philip Wolff directing, the Highland Park High School Band, Highland Park, Michigan, presented one of its last concerts of the season on Friday, May 27.

Joseph E. Maddy, director of the National School Band and Orchestra Camp at Interlochen, was guest-conductor. Several instrumental solos and the Vested choir were on the program in addition to the band.



Who'd have thunk it? It just doesn't seem possible that June is already half gone and that these columns are our last until September. We've used a lot of pictures this year and I do hope that yours has been among them. If not, jump on that reporter of yours and get him or her to send in the very first news available in September.

Neta Ramberg.

Zweigler Wins in 1931

When it comes to winning instrumental solo contests Wisconsin is right there—"Johnny on the Spot." Charles Zweigler of Wauwatosa, a member of the high school band, is one of the Badger state's champion representatives who won first in the Suburban Association Contest, first in the state, and fifth in the National, 1931, on his trusty cornet. In the year preceding he placed first in the Suburban Contest and second in the state.



Since Charles joined the Wauwatosa band when he was in eighth grade and he had taken cornet lessons for only two years, much credit for his rapid success must be given to his determination and the instruction he was given while in the band. At this time he is graduating from the Wauwatosa High School with high musical honors.

Mooseheart Features a Star

First in the preliminaries, first in the district, first in the state, and second in the National Contest held at Tulsa, Oklahoma, last year is a record of which anyone should be proud, let alone one who had just made his first attempt at contests, as had Ben Kirk of Aurora, Illinois, formerly of Mooseheart.

Ben was a member of the Mooseheart Band, Symphony Orchestra, Dance Orchestra and the WJJD Radio Staff over which station he gave regular solo performances. On the annual tour of the Mooseheart Band, Ben was featured as saxophone soloist. All of his success he feels he owes to his instructor, Mr. George S. Howard, famous director of the Mooseheart Band, from whom he took lessons on the clarinet and saxophone. Now, having graduated, he is occupying his time by doing concert solo, dance orchestra, and radio work.

Ashtabula Boys Organize a Real German Band!

No, they do not call themselves the "Hungry Five," as one would naturally expect. These five Ashtabula, Ohio, boys organized their German band for a purpose other than playing on street corners for the coin they might get. (Hope I'm not giving them ideas.)

This last semester they have appeared

before social meetings, assemblies of the various Ashtabula schools, and recently gave a program for the students of their own school.

The boys who make up the band are from left to right: Gordon Hill, cornet; Joe Bartram, clarinet; Tom Connors, bass; Dick Weir, baritone, and Vincent Hoover, French horn.



Eunice Tickles the Keys



There are hobbies of all kinds but none of us could have a better one than Eunice Franklin of Broken Arrow, Oklahoma. She just loves to tickle the keys of her piano. In fact, last year, when she was a sophomore at the Broken Arrow High School she won first place in the county, district and state contests and fourth in the National. Very adept at her hobby, is she not?



Oshkosh Wins Second Place

The Oshkosh High School Band of Oshkosh, Wisconsin, won second place rating in the Class A contest in the Wisconsin State Tournament, held at Wisconsin Rapids, May 7.

In the solo events, in which there were two hundred entered, Charles Justice, flute, won first place; Edgar Sherman, bassoonist, and Lyle Spoor, xylophonist, second place. Ralph Becker, French hornist, placed third.

Xylophone Twins Win a Double

One prize winner in the family didn't seem to be enough, so the "Xylophone Twins," Gertrude and Martha Janes, of the Milwaukee Vocational School, Milwaukee, Wisconsin, did it double last year when they both won State Championships. Gertrude won again this year



in the Wisconsin Eastern State Tournament held May 20 and 21.

The twins play percussion instruments in the Girls' Band which boasts of seventy members and is a prize winner this year.

Hammond Orchestra Honored

The Hammond High School Orchestra was invited to play for the Chicago Sunday Evening Club, Sunday, May 29.

This honor was bestowed upon the orchestra because of its outstanding work and ability during the past few years. No other high school orchestra has received this privilege.

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"Dewey" Smith and His Ambassadors Will Now Play for You



If you haven't heard "Dewey" Smith and his boys on the radio, it certainly won't be long before you do, because the boys are playing on the average of two or three engagements a week, and they get return engagements, lots of them. It was only last fall that these Mason City, Iowa, high school band members got together to play for dances

and other entertainments—and now, well, they've practically cornered the market on dance orchestras in Mason City. Not one of the members are over eighteen. They are: "Dewey" Smith and Ray Burrell, saxophones; Sting Prussia and Leon Goss, trumpets; Dick Martin, drums; Everett Hermanson, piano, and Howard Lunsman, bass.

Little Rock Wins in State

Presenting the most elaborately equipped high school organization, the senior Class A Little Rock High School Band, Little Rock, Ark., won the sweepstakes cup at the Arkansas state contest with a total of 3,247 points. Pine Bluff took second with a grand total of 2,229 and Fort Smith third with 1,218.

While at the contest the state association re-elected L. Bruce Jones, director of the Little Rock band, president of the association for a second term. L. O. Wallick of Monticello will serve as vice president and Roy Martin, Pine Bluff, secretary-treasurer.

It was also decided by the association that Fort Smith would play host to the band contest in April, 1933, after considering bids from three other towns.

DeLaSalle Takes the Bacon

In the annual City High School Solo Contest sponsored by the Chicago Archdiocesan Band Association the DeLaSalle band had the honor of taking most of the prizes. Ten firsts, three seconds, and one third place were the results of the day's competition.

The DeLaSalle band is to lose seventeen members by graduation. They are: Edward Bulfin, Gene Elzas, Ted Engeln, Charles Dougan, Fred Ehrlicher,

Tom Fabish, Anthony Lucas, Lawrence Lodato, Albert Majeres, Archie McKillen, John McGinnis, Michael O'Sullivan, John Schuch, Herbert Schatte, David Shyne, Joe Vogt, and Arthur Wachdorf. Quite a loss for one band but the band will have weekly summer rehearsals that the new and remaining members may better themselves for the fall term.

Berryman in Ripley's Column

Well, did you ever? Joe Berryman, director of the Texarkana, Texas, High School Band, has done something that everyone of us would like to do, some way or other. He actually made Ripley's "Believe It or Not" column. Yes, you can believe it or not but I have the paper in my desk to prove it to you. There is a sketch of Berryman's head underneath which is written "Joe Berryman—Texarkana, Texas. Played 3 different instruments with 3 different bands in 3 different states within 12 hours, Oct. 2, 1930!" Of course, if you don't believe me or Ripley, I would suggest that you check up with Joe himself. We didn't.

Wausau Plays as Crowd Roars

The Wausau Senior High School Band, Wausau, Wisconsin, under the direction of K. R. N. Grill sponsored

the picture, "The Crowd Roars," at the Wausau theatre for several days recently. The band and the clarinet quartet played each evening. The quartet, which is composed of Ruth Cooper, Mary Rasmussen, Katherine Kolter and Muriel Peterson, won first place at Wisconsin Rapids, May 6 and 7.

Wausau Band Awards Medals

Eleven seniors of the Wausau High School, Wausau, Wisconsin, will receive lyres for four years of faithful service to the band. These musicians are: Leona Miracle, Karl Ahlman, Raymond Salzer, Charles Spychalla, Howard Kullin, John Katowski, Clarawanda Sisson, Henry Martini, Lawrence Sternberg, Gordon Lemke and Harold Hackbarth.

Other awards to be given out are: a plaque to the clarinet quartet composed of Ruth Cooper, Mary Rasmussen, Muriel Peterson and Catherine Kolter; gold pins to the members of the orchestra that played at the tournament; and silver pins to the members of the band.

St. Johns to Present Emblems

Twenty-six musicians of the Rodney Wilson High School Band, St. John's, Michigan will be the recipients of the band emblem, a chenille harp of red and black. Those musicians are: Wendell Brewbaker, Wayne Burch, Allene Davis, Earl Day, Charles Bensinger, Karl Woodman, Arthur Henthorn, Max Hunter, Gaylord Stephan, Kenneth Olson, Malcolm Woodbury, William Knight, Kenneth Reed, Francis Brainerd, Roy Shafley, George Rand, Betty Killin, Robert McDiarmid, Alberta Emmons, John Luecht, Edwin Scott, Richard Swatman, Dempsey Ebert, Stuart Tupper, Raymond Stephens and Richard Hoover.

Shorewood Announces Winners

Shorewood High School Band, Milwaukee, Wisconsin, placed in the second division of class A and the orchestra in the third division of class C at the Wisconsin state tournament at Wisconsin Rapids.

Those winning in solo events were: Herbert Dow, cornet, 1st, Class A; Roger Hornig, saxophone, 2nd, Class A and 3rd in the bassoon contest, Class A; Dayton Newton, tuba, 2nd, Class B; Don Maas, trombone, tied for third place, Class B; Betty Beicher, flute, fifth place in Class B. In the ensemble contest the French horn quartet, com-

posed of Robert Friedman, James Mann, Harry Plautz and Kenneth Strauss, took second place.

IN U. S. ORCHESTRA.



Two high school musicians of Rushville, Indiana, Misses Bonnie Jean and Frances Beale were the only sisters to be chosen for the all national orchestra at the Cleveland Music Supervisors Conference. Being chosen to represent Rushville High School at the Conference was a distinction in itself, but that both representatives were sisters is one of the most interesting things that could have happened.

Frances, to the left, who is concert mistress of the Rushville High School Band, chief musician and assistant director, was chosen for first chair position in the first clarinet section of the National Orchestra. She also plays solo clarinet in her high school orchestra. Frances is eighteen years old and an honor student.

Like her older sister, Bonnie Jean, fifteen years old, is an accomplished musician and honor student. She is concert mistress and assistant director of her high school orchestra, and was chosen to play seventh chair in the second violin section of the National Orchestra.

Olympian Organizations Unite

An all-city grade school orchestra and band concert was held at the Olympia High School auditorium, Olympia, Washington, Friday, May 15. The organization was composed of 126 players, one hundred of which were given their

(Continued on next page, Col. 1)

From Our Reporters

Saugus Gives Musical Revue

Evelyn Smith, Reporter

The Saugus High Glee Club and Orchestra of Saugus, Massachusetts, presented a concert and musical revue on May 13 under the direction of Ethel M. Edwards.

The orchestra constituted Part I on the program, playing several classic numbers. Hazel Walton, violinist, and Evelyne Smith and Philip James, pianists, also participated in this part of the program. The Glee Club performance of eight scenes made up the second part of the program. Scene I was a "Social Gathering in a Colonial Home"; Scene II, "Whaling Vessel"; Scene III, "Civil War Period"; Scene IV, "Memories of Olden Days"; Scene V, "Opera Party"; Scene VI, "Street Scenes in New York in Eighties or Nineties"; Scene VII, "World War Incidents," and Scene VIII, "Rehearsal of a College Entertainment."

The scenes were interwoven with songs, dialogue and dances suitable to the period and the program, as a whole, was splendidly given, thoroughly enjoyed and appreciated.

Bellevue Has Two Bands

Rosalyn Gerhardt, Reporter

Under the direction of John Hessler, the Bellevue Public School Band of Bellevue, Kentucky, has made splendid progress since their organization in 1929. The present enrollment of the band is thirty-two pupils ranging from the ages of ten to sixteen.

The Junior Band, which was organized in 1930 and is also under Mr. Hessler's supervision, has twenty-four members. Both of the bands are trained in class lessons twice a week and credit is given as for any other subject.

Only last year the bands were equipped with fine uniforms of gold and black, which surely has added to the band's appearance. Several concerts were given to help pay for the equipment and thus the band started on its road to progress.

Joint Musical Concert Given

Luella Nemitz, Reporter

Opening their program with a picture entitled "Making America Musical" the band and orchestra of Ashtabula High School, Ashtabula, Ohio, recently presented one of the most interesting concerts either organization had given this

season. After the orchestra and band had played their respective selections, Mr. R. W. Shade, the director, awarded letters to several of the deserving musicians: Kenneth Howe, Vincent Hoover, Robert Holmes, Joe Bartram, Neal Lusk, Martha Jean Brown, Virginia Johnson, and Lawrence Gerrity. The program closed with the selection, "Father of Liberty March."

This 'n That From Charlevoix

Virginia Block, Reporter

Charlevoix School Band lost the district band contest by a close margin to East Jordan. The festival part of the contest on the same evening (May 6) was a most colorful event. King Stacey of Michigan Vocational School directed the massed band and Mr. McIntyre of Lansing conducted the massed chorus.

On May 25 and 26 the Charlevoix Band was divided into two groups, Class A and B for the solo instrumental contest. The winners in Class A were: Carl Beattie, trombone; Marian Tyler, flute; Warren Shapton, baritone. Those who won in Class B were: Leslie Shapton, cornet; Edyth O'Neil, clarinet; Lloyd Arnold, cornet.

Joliet Band Sponsors Dance

Julius Turk, Reporter

One of the most successful band dances ever given by the Joliet Township High School Band was held Saturday, May 28. There were about sixty couples in attendance. During the grand march, which was led by Mr. McAllister and the band president, Ed Camp, favors were passed out and gifts presented to Mr. and Mrs. McAllister. Refreshments made the evening a "delicious" one.

The band also took the position of honor in the Memorial Day parade, which included the American Legion Bugle and Drum Corps, Eagle Fife and Drum Corps, Grade School Band, Spanish War Veterans, World War Veterans, and many others.

Vermont Gives Music Festival

Rosamund Niles, Reporter

Representatives from twenty-six schools were present at the Vermont Music Festival held at Burlington, May 6 and 7. The event opened with several

(Continued on next page, Col. 3)

first music instruction during the present school year and have only played from three to seven months. The proceeds from the concert will be used to buy needed instruments for the various grade schools and to carry on the music program. Vincent A. Hiden is the music instructor in the Olympia Public Schools, and much credit must be given him for the success of musical progress in Olympia.

Fifth Annual Festival Given

To celebrate the 75th anniversary of Louisville Male High School, Louisville, Kentucky, the symphony orchestra of 70 pieces, the symphonic band of 75 pieces, the male chorus of 700 voices, and the male glee club of 60 voices combined their services to present one of the greatest festival programs ever given at Louisville.

Three guest conductors were present, Edwin Franko Goldman, E. J. Wotawa and A. F. Marzian, the latter two being former music directors at Male. Lynn Thayer and J. B. Harmon, present music conductors at the school, surely put over a remarkable feat in presenting this program of twenty numbers.

West Tech and Glenville Tie

In the Greater Cleveland Band and Orchestra Contest held Friday and Saturday, May 13 and 14, at Collinwood High School, Cleveland Ohio, the Glenville and West Tech high schools tied for first place honors in the orchestra contest and Glenville placed second with four other schools in the band contest. Nine soloists from Glenville and three ensembles took first place in their respective divisions while four of the second places were also taken by Glenville soloists.

Natrona Has Work Ahead

Until commencement in June the cadet band of Natrona County High School, Casper, Wyoming, has a full schedule. Under the direction of Mr. Walsh, the band will furnish the music for the Memorial Park dedication in honor of George Washington. The corps has also consented to play for the annual horse show sponsored by the Boot and Spur Club. In addition to this, the band will march with the battalion in the Memorial Day parade.

Natrona Musician Honored

Elizabeth Rash of Natrona County High School, Casper, Wyoming, has the

honor of being the first girl in the history of the school to achieve the position of first chair in the trumpet section in the band. Elizabeth has played the trumpet in the band and orchestra for four years.

Get Your Copy of this A. B. A. Annual

The American Bandmasters' Association Annual, containing the constitution and by-laws, membership list, outline of the examination for active membership, Washington convention program, papers, etc., will soon be off the press. It is a beautiful booklet containing matter of interest to all bandmasters—being designed as a memorial to John Philip Sousa, who was Honorary Life President of the Association. Copies will be distributed through state bandmaster associations and other sources. Bandmasters, not receiving copies, may secure them by writing a request to Victor Grabel, 817 Lyon & Healy Bldg., Chicago, Ill.

North and South Divide Honors

At the Minnesota state band and orchestra contest held on May 5, North and South High School bands of Minneapolis emerged winners in the band and orchestra divisions, respectively. South High School's string ensemble also won first place.

The contest was judged by Mr. J. J. Murphy of Milwaukee who explained his method of judging the contest on four different points: tone, which counts thirty-five points; technique, thirty points; interpretation, twenty-five points, and appearance, ten points.

To celebrate the victory the band and orchestra are planning an entertainment to be given in the near future.

Wisconsin Please Note

H. Buckley of some where in Wisconsin, please get in touch with me right away. I have a big surprise for you. Or if any one knows her and can get in touch with her (I think H. Buckley is a girl), please do so and tell her to write me; or send her address to me, and I will write to her.

You see I have something that belongs to her—something she lost at the Wisconsin State Contest—and I want to return it.

Mariann Pfleuger.

glee club concerts and a parade of the glee clubs, bands, and orchestras. A concert program was given in the afternoon of May 7 in which each organization rendered two selections. In the evening a concert by the All-State Orchestra under the direction of Harry E. Whittemore of Somerville, Mass., and the All-State Chorus under the direction of Walter H. Butterfield of Providence, R. I., provided the entertainment. Governor Wilson and Osburne McConathy, nationally known music critic, were speakers on the program.

Barrie Band Gets Going

Bill Malcomson, Reporter

The Barrie Boys' Band of Barrie, Ontario, is making excellent headway in spite of handicaps which they have had to meet. Just now the band has no other leader than a conductor who is giving his services free for the summer. The band is in great demand, as can be seen from their three performances the first week in June when they played at Cadet Inspection, a military funeral, and the opening ball game of the season.

Silverton High Band Wins

The selected thirty-piece Silverton, Oregon, High School Band, formerly a Class C organization, moved up a notch this spring when it competed in Class B in the Oregon State Contest, April 23, and won first place.

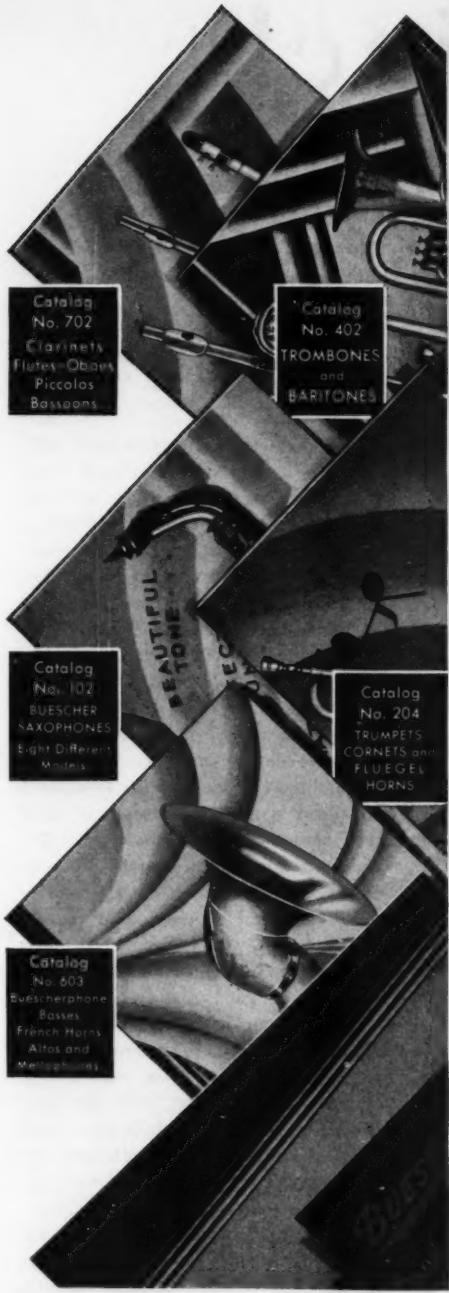
Winning this contest was really quite remarkable because the band which has been organized for only three years, was composed of boys ranging in the ages of from eight to sixteen years.

At present the band director, Hal Campbell, has three classes, the beginners' band, advanced band, and the orchestra. Once each week Mr. Campbell has arranged to conduct a History and Appreciation class, for which the students must prepare an essay and play a solo on their instrument.

Ypsilanti Will Have Music

Under the instruction of Maynard Klein and Mrs. Emily Adams, a group of music enthusiasts of the Roosevelt High School, Ypsilanti, Michigan, are gradually being molded into a band and an orchestra.

The orchestra boasts an enrollment of twenty-six pieces which are distributed as follows: Ten violins, four clarinets, four cornets, two basses, two trombones, and one saxophone, flute, mellophone and piano.



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The voice is essentially a reed controlled wind instrument. Mechanically considered it consists of a collapsible bellows (the lungs) compressed mostly from the bottom, when properly used, by a wide flat elastic band (the diaphragm muscle). Air is expelled from these bellows, and also enters them, through a short tube called the trachea or wind-pipe. At the top of the trachea is a small box, stretched across this box and the top of the trachea is a pair of flexible cords or bands, known as the vocal cords. These cords are really highly specialized muscles whose tension can be instantly adjusted to any value within a considerable range of tensions. Above these cords are several cavities that communicate with the outside air. The largest of these is the mouth cavity containing the tongue, above the mouth cavity are several other cavities known as sinuses or nasal cavities that communicate with the outside air through the nostrils and the mouth.

Several other structures that are in the nature of trimmings are associated with this apparatus, such as the palate, the uvula, the tonsils (if they haven't been misplaced some place en route to

wherever you are now), the false vocal cords, and similar parts. These are not essential to vocal sound, but they do play an important part in defining the quality of the sound. In singing, the cords are instantly adjusted to the tension necessary for them to vibrate at the frequency of the tone wanted, the cheat cavity is made smaller and air is forced through the trachea and the vocal chords. The pressure of this air causes the cords to vibrate at the rate determined by their tension, and the air escapes through or between them in a series of puffs or pressure changes having the same frequency as the chords. These puffs cause or force the air in the trachea and the nasal and oral cavities to pulsate at the same rate, that part of this air in contact with the outside air starting a sound-wave that gives the impression to ears in contact with it of vocal tone—good or bad depending on the singer.

THE pitch or frequency of the tone is entirely controlled by the vocal cords. The pressure and rarefaction pattern they define is so powerful that all the air in the various tubes and cavities is forced to pulsate at the same frequency. A large part of the timbre of the resulting tone is also determined by these cords; this is decided by how smoothly or roughly the cords open and close the air exit from the lungs, by how completely or not they do this opening and closing, and by how sharply defined is the opening and closing—two sets of cords can have the same general frequency but one set will vibrate more widely than the other, or it may move more sluggishly, just barely making it each time within the limit necessary to the frequency value while the other set always has some leeway, within its pitch limits of course, thus making the pres-

sure and rarefaction pattern more definite. Structures near the vocal cords may have something to do with determining which of the above types of movement are peculiar to any certain voice production apparatus, sometimes such structures exert a smothering or damping effect on the cords thus interfering with their vibrational freedom.

Most of the balance of voice timbre is determined by the way in which the air in the mouth and nasal cavities transmits the pulsations to the outside air, and the way in which the air column contained in the trachea supports vocal cord motion and the pulsations of the air in the mouth and sinuses. In general, tones of low pitch, to be good, require considerable pulsation of the air in the trachea, while tones of high pitch depend on pulsation of air in the nasal cavities for good quality. In usual singing the air in the mouth pulsates freely, or should do so, regardless of the pitch—that is, whether the pitch is high or low. In humming, with the lips closed, of course the air in the nasal cavities vibrates freely whether the pitch is high or low. Remember what determines tone color or timbre in tone, the proportionate presence and strength of the harmonic overtones and the fundamental to each other. When a tone color is desired that should have a very strong fundamental and very few and weak harmonics, the air column in the trachea is pulsated vigorously. When tone color is wanted that depends on the presence of many harmonics and their strong definition, the air in the nasal cavities pulsated strongly will give it. The above is more true for notes of the middle register and the lower one, for notes in the upper register great activity of the air in the nasal cavities is desirable. This is because these air bodies in the nasal cavities are of a

(Continued on page 45)

National Solo and Ensemble Winners

Solo Winners

(Continued from page 22)

VIOLINS

Division 1

Kenneth Skersick, Cedar Rapids, Ia.
"Concerto, G Minor"—Bruch.
Herbert Arlington, Huntington, Ind.
"Concerto in E Minor"—Mendelssohn.
Florence Gindl, Hammond, Ind.
"Bruch, Concerto, 1st Movement."
William Stone, Pittsburgh, Pa.
"First Movement, Mendelssohn's Concerto."

Division 2

Charles Kirby, Springfield, S. D.
"Cydadas"—Moult-Czerwonky.
Doc McLain, Columbus, O.
"Fantasia Appassionata"—Vieuxtemps.
Julia Whittington, Oberlin, O.
"Tempo di Minuetto, Slavonic Dance in G"—Kreisler, Dvorak.
Siegfried Humphreys, Evansville, Ind.
"Zigeunerweisen" (Gypsy Airs)—Pabode Sarasate.

Division 3

Carolyn Gerldesma, Waupun, Wis.
"Allegro Brillante"—W. Ten Hare.

Ensemble Events

(Continued from page 11)

Division 2

Marion, Ind.
Whiting, Ind.
Harrison Tech, Chicago, Ill.

Division 3

Lafayette, Ind.

STRING TRIOS

Division 1

Waterloo, Ia.

TROMBONE QUARTETS

Division 1

Joliet, Ill.
Morton H. S., Cicero, Ill.
Senn H. S., Chicago, Ill.

Division 2

Lane H. S., Chicago, Ill.
Urbana, Ill.
Champaign, Ill.

BRASS QUARTETS

Division 1

Joliet, Ill.
Marion, Ind.
Quincy, Ill.
Maywood, Ill.
Jackson, Minn.
North High, Columbus, O.
Cleveland Heights, O.
Cicero, Ill.
Champaign, Ill.

Division 2

De Kalb, Ill.
Nevada, Ia.
Crawfordsville, Ind.
Harrison Tech, Chicago, Ill.

Division 3

Gerstmeyer H. S., Terre Haute, Ind.

BRASS SEXTETS

Division 1

Hobart, Ind.
Highland Park, Ill.
Cicero, Ill.

Division 2

Benton Harbor, Mich.

Division 3

Marion, Ind.
Crawfordsville, Ind.

STRING QUARTETS

Division 1

North H. S., Columbus, O.
Cedar Rapids, Ia.

Division 2

Marion, Ind.
Frankfort, Ind.

Division 3

Crawfordsville, Ind.

STRING QUINTETS

Division 1

Marion, Ind.

Division 2

Elkhart, Ind.

Division 3

Crawfordsville, Ind.

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Elkhart, Ind.
Elmwood, Neb.

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Mariann Pflueger

Paul Ash and the Van Gelder twins, Leon and Rudy, on the stage at Warner Bros. Stanley Theater, Jersey City, N. J. Leon is the young conductor and Rudy is the talented drummer at this popular theater.



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Stage Fright

By
W. W. Wagner

DURING the recent National Supervisors Convention at Cleveland, and more recently at the National Solo and Ensemble Contest at Marion, Indiana, this writer had the pleasure of meeting a splendid group of young school musicians. When I say that it was a pleasure, I really mean it, because no one could be more impressed, and favorably so, by the high type of young manhood and womanhood representing school bands and orchestras from over all our Fair Land. They acquitted themselves in admirable fashion, both personally and musically. My most sincere congratulations to them.

Although I did not keep an accurate count, nevertheless I would guess that at least a hundred people asked me the same question at Cleveland and particularly at Marion. So, no doubt, many more of you have yourselves asked the same question, but never had it satisfactorily answered. Here is the question, "Why does my mouth suddenly become dry just before I get up to play a solo, and how can I overcome it?"

This dryness is a natural result of nervousness. Although you may not actually be scared or panic stricken in a strict sense of the word, nevertheless you are nervous and here are a few things which will help you overcome it.

Of course, the longer you play and the more confidence you have in your ability to play well, the less scared you will be. Yet some of us never completely overcome a slight "stage fright" just before the solo begins. This writer must confess that after many years of playing he still has attacks of "stage fright" although in a much milder way than formerly. You may expect this difficulty to lessen with experience and age; but, of course, you are an impatient young American and you do not want to wait.

"Stage fright" is strictly mental, but

our mental reactions are so closely related to our physical being that an unwelcome bodily reaction almost invariably follows an abnormal mental condition. If you have ever been badly scared, you will remember what happened. We will say that you were in an automobile accident or a sudden explosion that scared you badly, or some other unexpected occurrence which you will recall gave you a queer sensation in your stomach. This is extreme, but you have the same reaction in a lesser degree with "stage fright." This is simply a nervous, muscular contraction in the lower lungs or diaphragm. If you could do something to relax your diaphragm, you could relieve the physical result of a mental state and do much to overcome this condition.

This may be accomplished by taking a half dozen very slow and full breaths. Expand your diaphragm to the fullest extent and then exhale slowly and completely. Continue this for a half dozen times, or more if necessary. This tends to relax the diaphragm muscles and consequently relieves the physical results of the wrong and most unwelcome mental state.

If your mouth gets dry, as it will when you are nervous, then cram your tongue on the inside of the mouthpiece and run it around a little bit, and the feel of metal on your tongue will stimulate the salivary glands, and start the flow of saliva. A dry mouth is an embarrassing thing, particularly if you have a cadenza with low notes because it is almost impossible to play low notes with an extremely dry lip. Not only will this little emergency measure help you, but by relaxing, as explained in this article previously, it will also aid the flow of saliva.

One of the gravest errors made by young soloists is also a natural result of nervousness, or perhaps we could call it "overanxiousness." One of the surest marks of the amateur is to speed up the tempo beyond where it would normally be. Do not rush your tempo. Keep yourself calm and self-possessed, and by all means do not rush because you are liable to get yourself into the proverbial hot water, playing the number faster than you have rehearsed it, and faster than you are able to execute it properly. Then a mistake or two will increase your nervousness and cut down your efficiency. Watch this very important point, particularly when you are playing double forte. Double forte



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passages are so easily rushed, particularly by the amateur under the strain of nervousness.

Another important point is to take your time when you start your solo. Give yourself plenty of time to warm up your horn, and to flex your lips, and to give your embouchure the opportunity to warm up. Play a few notes leisurely and softly, and be sure that you are tuned well. Do not rush into a solo without these preliminaries. The greatest soloist would not do it unless he had an opportunity to warm up and to tune up by playing in some band or orchestra prior to the time his solo was played. If the great soloist could not do so, how could you expect to achieve the best results without the very necessary and all important preliminaries?

This writer sincerely hopes that this article will be of benefit to you people who plan on entering next year's contest. This is just a little late to do you any good this year, but other contests are coming and to all of you I wish the very best of success.

Just Imagine In 1952

By Arthur Olaf Andersen

THE ban on jazz music over the radio, imposed sixteen years ago by Chief Justice Hughes of the Supreme Court, will terminate on March 1st, 1952. It is believed that it will not be necessary to renew the ban for another period of years, as THE SCHOOL MUSICIAN, after a careful poll of the country's broadcasting stations, wishes to announce that there is no longer any demand for the crude and distorted so-called music of the 20's and early 30's, and that public requests for the works of such old masters as Prokofieff, Krenek, Stravinsky, Sowerby

(Continued on page 38)

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So Long!

See You in
September

QUIET a few of our Agents are star performers on their instruments, judging from those I met at Marion, Indiana, at the National Solo and Ensemble Contest. It just proves that he who is a star Sub Agent is a star instrumentalist. Here's the lowdown on some of those I met.

A nice plump bass clarinetist from Joliet is all pepped up about getting subs. In other words Julius Turk agreed to be our Agent when I met him down at Marion.

Harold Gustafson, the boy who is responsible for all the subs from Jamestown, New York, visited THE SCHOOL MUSICIAN desk, and I was mighty happy to have met him.

Did you get the Kirby twins home all right, DeLong Grover of Springfield, South Dakota? I thought you were going to stop in the Windy City on your way home.

Little did I think when I met Harold Jansen of West DePere, Wisconsin, at the Wisconsin State Contest that I'd ever see him again. But lo! and behold! There he was at the National. Didn't get a chance to talk to him very much, but I was very glad to meet him again.

As usual the Larsen boys of the Senn High School Band, Chicago, were represented. This time by Seth and James.

There were quite a few Senn boys at the contest.

Right in Betty Tuttle's old home town, and I didn't get a chance to talk to her, although I did get a glimpse of her at the bandmasters' dinner.

It was lots of fun and quite a thrill meeting Agents whom I had written but had never seen. Here are some who were at Marion; Julian Lutz of Des Moines, Iowa; Lee D. Stern of



*Mariam Pfleuger,
Sub Specialist*

Cleveland Heights, Ohio; and Ralph Carlson of Aberdeen, South Dakota.

Some brand new Agents who acknowledged their appointments with a sub order are Mabel Fritz of Holstein, Iowa; Rosamond Niles of Bellows Falls, 'way up there in Vermont; Roy Cole of Forest City, North Carolina; and M. Brano of Marshfield, Oregon.

Totaling up the year's work I find that we have the most Agents in the state of Ohio with Illinois bringing up a close second. As to where the most subs came from this past school year, Illinois is in the lead, with Alabama next, and California, Iowa, and Vermont tied for third place.

Now, who was on the job the most? Donald Tingle of Modesto, California, is first for the number of *orders* sent in, and Emanuel Andrews of Mobile, Alabama, is first for the number of *subs* sent in.

Willis Sheets of Crawfordsville, Indiana, was hot on Donald's heels while Arthur Koenigsberg of Chicago was trailing Emanuel.

No list of subs from Hughie Mabie this month. What's the matter down in Stanton, Nebraska? Same goes for Donald Tingle of Modesto, California.

Otto Zmeskal, Jr., of Harrison Tech, Chicago, has taken Arthur Koenigsberg's place as Sub Agent in that school.

That's all till next September.



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This is the letter that *won second prize* in Martin's recent letter writing contest. It's mighty sound advice. School musicians will be better musicians when they have better equipment, and Bandmasters and Orchestra Directors will have easier digestion and quieter nerves.

Maybe the wonderful things they're saying about the new Martins, have gone to our head, but we're *convinced* that all the *painstaking effort* put in every handmade Martin, is just what the school musician needs.

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* * *

A movement is on foot to install individual radio receiving sets into the upper left hand vest pockets of all suits purchased from the Globe Clothing Company. The managers of this advanced retail haberdashery promise that this new set is not any more cumbersome than the average fountain pen, and consequently will not be noticeable even to the most critical observer.

* * *

Since, for the past fifteen years, the advertising hours for broadcasting have been under government control and relegated to the period between midnight and 8 a. m., there have been few causes for complaint among the country's radio subscribers. Now that they are not obliged to listen to long and tiresome dissertations on soaps, tooth-pastes, et cetera, the increase in government radio subscriptions has mounted to an enormous figure, and, in consequence, not only are the finest orchestral and choral organizations available, but a choice of programs is offered which cannot help but please the most fastidious and récherché audiences.

* * *

The latest collapsible instrument to be manufactured by the Economical Band Instrument Corporation is the Sousaphone. This large tuba, when collapsed, will fit nicely into the side coat pocket or into Milady's reticule. Tonal quality and quantity are not sacrificed to economy of space for this instrument, made of tissue helictacrom, when unfolded assumes the full size and shape of the old-fashioned, heavy bass horn.

* * *

Last week Susan Anne Bettie, soprano from the Radio City Opera Company, was fined \$50 and costs by Judge Rattler in the common court for disorderly conduct. The neighbors on either side of Miss Bettie's apartment complained that she is practicing audible instead of silent vocalization. Miss Bettie previously was warned by the manager of her apartment hotel to refrain from disturbing the peace, pointing out to her that if she desired to conduct her practice audibly she had free access to the sound-proof chamber in the fourth sub-basement. Judge Rattler, on imposing sentence, further stated that if the prisoner were again brought before him on the same charge, that not only would

(Continued on page 48)

Book Review

The Wonderful Story of Music

By ELLEN FRIEL BAKER

From the very primitive stages when the savages used the rudest kinds of string, wind, and percussion instruments to the instruments of the present day, Ellen Friel Baker gives a complete chatty story of man's effort to produce music.

As you read further into the book the more advanced instruments of the Egyptians, Greeks, Romans, and other great nations of the past are discussed in detail. Each nation has some sort of a musical history. The Jewish nation, for example, was extremely musical, and the Old Testament is full of allusions to the cymbal, psaltery, and harp. Music has permeated our whole life. We cannot even fight our wars without song.

"The Wonderful Story of Music" which is particularly addressed to school musicians does not attempt a systematic record. It is a series of conversations between an aunt and her twin nephew and niece. As the aunt tells the stories the boy and girl, both of whom are studying an instrument, chime in with questions, some of which the reader himself would, no doubt, have liked to ask the author. Chinese, Japanese, and Hindu music; the music of Islam, Egypt, and Israel; Greek and Roman music; the troubadours; early instruments; organs, violins, pianos; folk songs, great national songs; early and modern church music; orchestras; the music of modern lands, dance music and jazz; negro spirituals; and "canned" music are a few of the subjects she discusses. There are 23 stories in all with drawings and sketches, which aid in carrying the subject forward graphically.

N. R.

No furniture so charming as books, even if you never open them, or read a single word.—*Sydney Smith*.

* * *

Some men have only one book in them; others, a library.—*Sydney Smith*.

* * *

A man ought to read just as inclination leads him; for what he reads as a task will do him little good.—*Dr. Johnson*.

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	Bb Cornets	Each	Basses	Each
3 New Buescher, brass, in cases.	\$25.00	8 Rebuilt Eb, bell up, Conn, Holton, Keefor or King, silver plated.	\$ 8.00	
4 New Buescher, silver plated, in cases.	30.00	9 Same, BBB, bell up, Conn, Keefor or York, silver plated.	65.00	
2 Rebuilt Conn, silver plated, in cases.	20.00	10 Rebuilt BBB helicon, Conn, silver plated, including trunk.	75.00	
4 Rebuilt Conn, silver plated, in cases.	30.00	4 Rebuilt BBB Bassophones, Conn or King, silver plated.	140.00	
1 Rebuilt Conn, extra long model.	30.00			
4 Rebuilt Holton, silver plated, in cases.	25.00			
4 Rebuilt Holton, Millard, Martin or York, silver plated, in cases.	18.00			
Bb Trumpets		Saxophones		
6 Rebuilt Buescher, Conn or King, silver plated, in cases	\$40.00	1 New Buescher Eb Sopranos, brass, in cases.	\$ 20.00	
		2 Same, silver plated.	25.00	
		2 New Buescher C Sopranos, brass, in cases.	25.00	
		2 Same, silver plated.	30.00	
		2 New Buescher Bb Sopranos, straight, brass, in cases.	45.00	
		2 Same, silver plated.	55.00	
		1 Same, gold plated.	75.00	
		1 Rebuilt Conn Bb Soprano, curved, brass, in case.	18.00	
		1 Same, "Dynamite" in case.	25.00	
		10 Rebuilt Eb Alto, silver plated, Buescher, Conn or King, in cases.	60.00	
		1 Rebuilt C Melody, silver plated (plating worn), Abbott make, in case.	35.00	
		1 New Buescher C Melody, brass, in case.	60.00	
		1 New Buescher C Melody, silver plated, in case.	70.00	
		2 Rebuilt Bb Tenor, silver plated, Buescher, Conn or Holton, in cases.	65.00	
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Who's Who



Orville Smith, Ida Grove, Iowa

WHEN Orville Smith of Ida Grove, Iowa, entered the grade school music contests just for the fun and experience he anticipated getting from it, little did he expect that this move was the beginning of a most remarkable career in music.

Since that early beginning Orville has entered innumerable contests. He has won first in all of them with the exception of one state event in which he placed second. Because of successive previous winnings which made him ineligible and the fact that the National Contest was too far distant, he did not compete in 1930.

During that year, however, no

time was wasted, for Orville concentrated his entire efforts in faithful practice and study on the solo, the Richard Strauss concerto op. 11, which he was to play the following year. And the time and energy spent in study was not in vain for he won first place at the National Contest in 1931.

While attending school this last season he was given the opportunity of playing with the Des Moines Symphony. His earnest study of music during his high school career, his musical contacts, and two summers at the University of Iowa under several famous horn teachers have made Orville a French horn artist of extraordinary talent.

We Are Making America Musical

This Month

Gerald R. Prescott

Iowa City, Iowa

Is Elected to Our Hall of Fame

PICTURE ON PAGE 2

AMONG the Class A bands which won their way to victory at the National Contest at Tulsa, Oklahoma, in 1931 was one from Mason City, Iowa, under the direction of Gerald R. Prescott. The national success of this Mason City High School Band was the direct result of but three years' work of the young director.

Mr. Prescott was born at Plymouth, Iowa. He has been a steady and conscientious student of music since his early childhood, finding, as he advanced in age and ability, plenty of use and ready acceptance of his skill, as a performer as well as a teacher, within his own state. In June, 1922, he graduated from the Music Department of the Upper Iowa University and two years later was awarded his Bachelor of Arts degree at the same school.

At that time the Ida Grove, Iowa, High School was in need of a director for its band and orchestra. Mr. Prescott was given the position, and it was here that he made his first remarkable showing in the school music field. He remained at this school for five years.

In the fall of 1927 Mr. Prescott was offered the position of instrumental supervisor of the Mason City Public Schools. Here he had an opportunity to work out some of his ideas for successful band development. At the end of three years he had raised the standard of the Mason City Band to national prize-winning caliber.

Following his success at Mason City,

Mr. Prescott was called to Iowa City, Iowa, in the fall of 1931. He is now instrumental supervisor of music in that city. During the coming summer he will teach at the University of Iowa Summer School.

In addition to his success with the Mason City Band, Mr. Prescott has had six other first prize organizations in eight years of competition. He has kept abreast of the times by utilizing his summers for his own advancement at the Innes and Grabel schools. He is a man of fine talent, a disciplinarian, having that rare ability to teach others and to get results.

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Just in Jest

Tommy: "Nurse, did you say you would kiss me if I were good all day?"

Beautiful Nurse: "Yes, dear; and so I will now."

Tommy: "No, nurse, I've sold the kiss to my big brother for a quarter."

Bill: "There are two mice fighting up here in my room."

Room Clerk: "How much are you paying for your room?"

Bill: "One dollar."

Room Clerk: "What do you expect for a dollar, a bull fight?"

Bride: "Who is that man in the blue coat, darling?"

Groom: "That's the umpire, darling."

Bride: "Why does he wear that wire thing over his face?"

Groom: "To keep from biting the ball."

Freshman: "How would you say in Shakespearean language, 'Here comes a bow-legged man?'"

Second Halfwit: "Oh, what is that that cometh in the distance on parentheses?"

Small Boy: "What is 'college bred,' pop?"

Pop (with a son in college): "They make college bred from the flour of youth and the dough of the old age."

Teacher: "Who was Ann Boleyn?"

Jim: "Ann Boleyn was a flat iron."

Teacher: "What on earth do you mean?"

Jim: "Well, it says here in the book, 'Henry having disposed of Catherine, pressed his suit with Ann Boleyn."

A fellow dialed his home telephone number.

"Hello," he said. "Is that Mrs. Brown?"

"Yes."

"Well, this is Jack speaking. I say, dear, will it be all right if I bring a couple of fellows to dinner?"

"Certainly, darling."

"Did you hear what I said?"

"Yes—you asked if you could bring home a couple of fellows to dinner. Of course you can, dear."

"Sorry, madam, I've got the wrong number," said the fellow, and he hung up.



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Just Imagine

(Continued from page 38)
he double the fine but add to it six months in the house of correction.

The weekly conducting of rehearsals of the many superb high school orchestras throughout the country by radio-television has proved to be such a success that the Bureau of Musical Education at Washington has decided to broadcast publicly one such concert each week over the U. S. Educational Broadcasting Chain. This concert will be essentially for the benefit of the high schools which will receive it at their radio receiving and television depots. World-famous conductors are being engaged to direct at these student rehearsals, which will give the musical youth of the country opportunities of performing under the batons of the most celebrated specialists.

* * *

England, Norway, Sweden, Denmark, Soviet, Germany, France, Switzerland, Spain, and several others of the United States of Europe have formally announced their intentions of reciprocal exchange of musical artists with the United States of Great America, the United States of Africa, and the United States of Asia. This will be of inestimable benefit to all concerned and undoubtedly will raise the artistic standards of the world's great symphony orchestras and choral associations to a plane never before attained. The first orchestral exchange will be that of the first concert desks of the Boston Symphony Orchestra with the first concert desks of the Leningrad Symphony Organization. Particular interest is also centered in the exchange of the choir of Birmingham Cathedral of Birmingham, England with that of St. James Cathedral of Chicago. The first arrivals in this country will be the Leningrad artists who will land in Boston over the International Airways Service on Thursday morning, March 12th, 1952, leaving Soviet on Tuesday night. These artists will pass the Boston Symphony players on their way to Leningrad, somewhere above mid-ocean. They will be in radio communication with each other during the entire thirty-three and one-half hours of travel.

Werner Janssen, who has just completed his Metallic Overture to the play, "The Chalcographer," has invented a new mute for the slide-trumpet. The effect is that of a gentle purring, which continues throughout the second subject of his Overture in a most effective

manner. This mute, made of glass with soft rubber shutters, is sure to become very popular with all slide-trumpet players. Composers please note and call for this mute in your manuscripts under its appellation, kittydino.

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FOR SALE: Conn alto saxophone, silver plated, bell gold plated. Has just been repadded and overhauled, two mouthpieces and case included. Used only a short time. Will ship C.O.D. 3 days' trial. Price \$80.00. L. C. Howe, Elkhorn, Wis.

FOR SALE: Holton Revelation trumpet, silver plated, bell gold plated and burnished, complete in case. Looks like new. Will ship on 3 days' free trial by express C.O.D. Price \$45.00. L. C. Howe, Elkhorn, Wis.

FOR SALE: Tympani Leedy set 25x28. Hand tuning, in trunks, \$75.00. Ludwig Pedal Tympani set 25x28, perfect condition \$117.50. Leedy Pedal Tympani set 25x28 DeLuxe finish, like new, \$175.00. Cash only. Ludwig Music House, 709 Pine, St. Louis, Mo.

FOR SALE: New Conn Artist Model Slide Trombone Model 24 H, solid gold bell including case. Shop worn—\$65.00. Conn Upright Baritone, silver, no case—\$25.00, in good shape. H. E. Pritz, 217 7th Street, Rockford, Ill.

FOR SALE: F. Lorée Oboes and English horns, Conservatory system, covered finger holes, F fork fingering resonance key, reasonable prices. A. J. Andraud, 3416 Burch Avenue, Cincinnati, Ohio.

FOR SALE: New Holton Revelation trombone, low pitch, burnished gold plated finish in case. This instrument has never been used and will sacrifice at \$70.00. A real bargain. Will ship C.O.D. 3 days trial. L. C. Howe, Elkhorn, Wis.

FOR SALE: Will sell at your price very reasonably the following band and orchestra instruments:—2 violins, 3 cellos, 1 Boehm flute, 1 set Boehm clarinets, 1 Selmer alto clarinet Boehm, 1 bass clarinet, 1 sarrasaphone, 1 Conn silver trumpet, 1 gold Holton cornet, 1 silver Holton cornet, 2 Buescher alto saxophones, and 1 Conservatory oboe. Have also the following—clarinet reeds 5 cents, sax reeds 10 cents, oboe or bassoon reeds 50 cents, Albert clarinets in cases \$10.50 each, Meyer flutes \$8.50 each. Clarinets and saxophones repadded as low as \$3.50 each. Send us a trial order for your instruments or accessories. Money back guarantee. Yes, free trial on any instrument. The Music Man, 732 Wisconsin Avenue, Milwaukee, Wis.

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They Read Our Editorials!

Although band work might be called an avocation with me, since I am a professional organist, I secure a great deal of pleasure in reading your splendid magazine. I am specially interested in the French horn articles.

By the way, I do not agree with what you say in regard to your editorial, "No More One-Tune Bands," but then again, you may be right. I think one assigned number and a selective list are quite sufficient in their narrowing ef-

fect. Every director desires to use his band in the best possible way, hence will select numbers that bring out the best sections of that particular year. In fact, I think we should have the selection much earlier in order to learn them when it is the most convenient and then give them on a program and later rehearse them and relearn for the contest.—Wallace A. Van Lier, Director of Music, Lake Placid High School, New York.

Your Voice

(Continued from page 32)

higher pitch themselves than the air in the trachea, being so much smaller and having openings much larger in proportion to their total size.

WHAT is called "placing the voice," a term used much by vocalists, is really the process of learning to direct the pulsations from the vocal cords to whatever part of the vocal mechanism can best strengthen and accommodate them. But before we enter into a more extended discussion of this, we should touch upon a feature of vocal music that is decidedly peculiar to it. This is the use of words to convey thought or sentiment, with these words having the pitch, timbre and intensity necessary to define the purely musical values. Words, acoustically considered, consist of two kinds of sounds. Sounds of definite pitch, whether spoken or sung, known as vowels or some of the diphthongs formed or else such a complex assortment of scrambled pitch values as to make exact pitch definition impossible — which sounds are known as consonants. Consonants are used to start or finish vowel sounds, thus a few vowel sounds in conjunction with many consonant sounds permits of a wide variety of different effects to be used in words. Consonants should really be called dissonants if we are to succumb to a passion for exactness, for in the final analysis consonant sounds are noise sounds.

An examination of vowel sounds shows us that each one of them is formed by a distinct modeling of the mouth cavity; that is, each vowel sound is pronounced most distinctly when the mouth, tongue, throat, lips, and teeth are placed in a certain position and relationship to each other; and this group of positions is different for each vowel sound. Try it for yourself, take any of the vowel sounds possible to the five-vowels or some of the diphthongs formed with them, pronounce one of them as distinctly as you can, then pronounce another one of the vowel sounds and you will see that before doing so you unconsciously change the shape of the oral cavity. Some of the changes may be minute as between vowel sounds that are similar in sound, as *ō* and *oo*, but there is always a change if an effort is made to speak distinctly. Going back to what we covered in considering the

vibration of air enclosed in any sort of receptacle, we remember that any body of air has a certain frequency rate of its own.

This is determined by the length of time necessary to permit a compression and a rarefaction wave to fill the cavity and escape to the outside air; if this can happen 440 times in a second then the air-body has a natural frequency of 440 and will give the pitch A if vibrated at its natural frequency. This means that the air body enclosed in the oral and nasal cavities has a certain frequency natural to it for each vowel sound, and that this frequency is different for each vowel sound. This frequency or pitch value is called the vowel sound pitch. It is usually entirely different from the pitch at which the vowel sound is spoken or sung; this vowel sound pitch may not be heard at all in the course of a long conversation or vocal recital, but it is there just the same.

A VIOLIN resonance chamber is pitched at about middle C and there is no way to change this except by making over the violin. A violinist may play for a whole day without once sounding from the violin strings this pitch of middle C, and all the other pitches he does play will be amplified by the air-chamber because the body of the violin that contains the air will force the air body to vibrate with it even though the frequency is not normal to the air body. With the voice, the pulsation rate set by the vocal cords is so powerful that the air in the oral and nasal cavities is forced to vibrate at the same rate even though it be a rate not normal to the air body. It is very important to sense the difference between the vowel sound pitch and the spoken or sung pitch, they are different things entirely. A rereading of the foregoing explanation of the difference may be in order; if it is do not hesitate to indulge yourself to that extent.

Now if a sung pitch of 440 is controlling an air-body with a frequency of 1,000 the effect is different than if the sung pitch and the air-body pitch are both 440. The timbre or color of the tones is different, although the pitch value of both effects is the same. This vowel sound pitch is practically the same for all adult voices. Most female voices are produced by oral and nasal cavities smaller than for male voices, but it must be remembered that the size

(Continued on page 47)

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This chapter explains the definite system by which the director conveys the interpretation of the music to the organization he is conducting. It explains and illustrates how to conduct in four of time; it illustrates how each beat is made and explains why; also how to distinguish one from the other. It also illustrates the "and" beat and explains how to make them in each type of time.

General Discussion

This chapter discusses the technique of the baton and at the same time explains the use of the left hand.

Examples of Baton Technique

This chapter illustrates and explains how to use the baton in making holds, step beats, grand pauses, radical retard and accelerando, and how to proceed regardless of how they may occur. It explains how to use the "and" beats at will and how to handle complicated situations so that the organization he is conducting will understand what is wanted. Practical examples are given for the purpose of illustrating and demonstrating the points.

Instrumentation

Under this heading you will find a chart showing the proper instrumentation for bands from 16 to 60. A diagram showing the proper seating arrangement for concert bands, symphonic bands, symphony or concert orchestras and theatre pit orchestras. It also explains how to place instrumentation for marching bands.

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of an air-body alone does not determine its pitch. It is the proportion between the size of the air-body and the openings connecting it to the outside air that decides the pitch, and this proportion is practically the same for all adults regardless of their size or the pitch of their speaking voice. These vowel sound pitches have been carefully recorded and their frequency measured without any important differences in result, although this measurement has been made many times and by many different experimenters. For the vowel sounds in general use, this vowel sound pitch is about as shown on the example here-with.

Try singing oo on the pitch given and then on some other pitch quite a bit higher and see if you cannot detect a difference in the way it feels and sounds. Notice that the sound Ah has a frequency value that covers the interval of a fourth. This explains why singers like to use it in vocal practice; it sounds equally well on many notes, and all of them are within the range of those tones sopranos especially are ambitious to add to their equipment and so are apt to practice most assiduously.

THIS also explains why it is more difficult for soprano voices to sing distinctly than it is for contraltos, tenors, and baritones or basses to do so. Many of the vowel sounds used in English are found from slightly above middle C to a tenth or eleventh above it. The high tones of contraltos, tenors, and baritones are within this range or slightly below it. The high tones of the soprano voice are above this pitch. And when the sung pitch is very far above the vowel sound pitch it is almost impossible to produce a fine musical tone and pronounce the vowel sound distinctly. Most sopranos prefer musical tones to distinct enunciation, as they should if they are musicians first and story tellers second, and so they unconsciously shade the vowel sound given them by the text into another vowel sound that experience has taught them can be used with good tone on the pitch called for. This substituted vowel sound is apt to be Ah; the word meet on a high note is apt to emerge as a suggestion of maht, the tone is better but the distinctness of the word has been somewhat impaired. The Latin languages, French, Italian, and Spanish, use a large majority of high-pitched vowel sounds in their words, this is why these languages are considered friendly

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to singers. Teutonic and Anglo-Saxon languages, — English, United States (there is a difference), and German have more low-pitched vowel sounds than high-pitched ones, so they are considered to be unfriendly to singers.

But songs in English need not be hard to sing. It is only necessary to select words with high-pitched vowel sounds for high notes, and English is no harder for the singer to handle than Italian or French. The English language is so rich in vocabulary that it is always possible to select words with suitably pitched vowel sounds without any damage to the poetic value of the lyric. All that is necessary is the realization that the hesitancy of singers to extend themselves in English is not a matter of temperament nor an idiosyncrasy, but is the result of the inconvenience that comes from the breaking of any natural law. It is for this reason that opera in English does not make more rapid progress, and that translations of opera into English are not eminently successful. An understanding by the translator of the principle involved, and some co-operation from singers who have learned by bitter experience what and how they can do best will remove the difficulty and make opera in English as satisfactory as opera in any language.

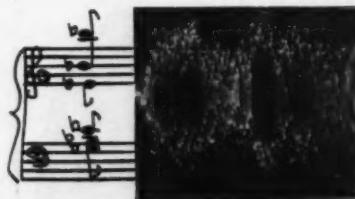
Now for some practical applications of vocal acoustics. A vowel sound sung on a pitch in unison with its vowel sound pitch has a surprising amount of resonance; it gives opportunity for extremely effective accents in music—a surprising emphasis of certain thoughts or emotions that are part of the meaning of the song. For certain voices it will be found that valuable vocal coloring can be secured by singing some vowel sounds on certain pitches related to the vowel sound pitch used but not in unison with it. When these are found identify them by the pitch sung and the vowel sound used, then they can be recreated whenever desirable. When choruses or individuals have trouble with certain high notes see if the difficulty is not from low-pitched vowel sounds on high notes. If it is, substitute high-pitched vowel sounds for the low-pitched ones, it can be done without spoiling the verbal meaning of the song, and much of the trouble will disappear.

The voice is such an elastic instru-

ment and so thoroughly under the individual control of the real vocal artist that there will seem to be exceptions to the above. These are not true exceptions, they are examples of surmounting obstacles successfully. Acoustical knowledge will make such surmounting easier and quicker. Now a word for the vocal teacher. It is impossible to show a student how to get certain effects, all the mechanism of the voice is well hidden. All the teacher can do is to help the student fish for what they need and identify it for them when they find it. Voice is taught by appealing to the imagination, that is the only way it can be taught. Formulae for correct voice placement used by various teachers may seem to vary widely, but imaginatively mean the same thing, for imaginations do not all work the same. So if your vocal teacher seems to be unnecessarily abstract and indefinite, remember that it is the only way you can be told what to do and how to do it. Meet your teacher half-way and on the same ground and you will find what you are looking for.

We will close this series with an oscillograph tracing of a very complicated sound-wave. The sound recorded was made by first and second soprano, contralto, tenor, baritone, and bass voices singing the six tones shown with accompaniment of a full-sized opera orchestra. What is shown took place in one-fiftieth of a second. It was really too much for the oscillograph to record accurately. The instrument made a noble effort but only succeeded in giving us something that suggests just how wonderful a thing is this phenomena of combined pressure and rarefaction waves that makes possible the highly constructive system of esthetics we call music.

Thanks for your company thus far. A pleasant and worth-while summer to you.



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